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CONTAINING

A concise INTRODUCTION to the

GROUNDS of MUSIC.

WITH A

VARIETY of AIRS,

Suitable for DIVINE WORSHIP, and the Use of MUSICAL SOCIETIES.

Consisting of THREE and FOUR PARTS.

By SAMUEL HOLYOKE, A. B.

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PREFACE.

THE advantages for studying the principles of harmony being, in this country, so limited, it cannot be expected that a composition of this nature can stand the test of criticism. This circumstance considered, it is hoped that candid allowances will be made in the perusal of the following sheets, which are respectfully submitted to the public eye.

With respect to the design of the composition, it may be observed, that it is adapted, as far as possible, to the rules of pronunciation. Consequently, the music requires a moderate movement; for it is very difficult to follow the exact motion of the pendulum, and pronounce with that propriety and elegance, which the importance of the subject may demand. *It may then be proper here to remark, that sentiment and expression ought to be the principal guide in vocal music.*

Perhaps some may be disappointed, that fuging pieces are in general omitted. But the principal reason why few were inserted was the trifling effect produced by that sort of music; for the parts, falling in, one after another, each conveying a different idea, confound the sense, and render the performance a mere jargon of words. The numerous pieces of this kind, extant, must be a sufficient apology for omitting them here.

Subscribers are most respectfully thanked for their encouragement of the work: And they are assured that great attention has been paid to render it correct. Such errors as escaped notice, while the work was in the press, are pointed out in the Errata.

Should what is now offered, meet acceptance, additions will hereafter be made of congregational and occasional pieces, with some hints upon expression.

To become in some degree useful to the community was the motive for this publication; which, it is earnestly wished, may answer the end designed.

January, 1791.

A concise INTRODUCTION to the GROUNDS of MUSIC.

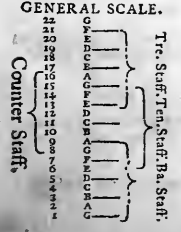
MUSIC consists in a succession of pleasing sounds, and is naturally divided into Melody and Harmony. Melody is a series of single sounds. Harmony is the pleasing union of two or more single sounds. Modulation is the art of changing the key or mode, in which a piece of music is composed. So long as we preserve the fundamental harmony, without departing from the degrees of the octave, the key is still the same; but when we make a cadence in any new key, some one of the degrees must be changed from natural to sharp or flat. The principal distinctions of musical sounds are time and tune; to the combination of these two qualities is chiefly to be ascribed the pleasing and endless variety of the musical art.

Of the general SCALE of MUSIC.

THE notes of the scale are seven, distinguished in a certain order by the first seven letters of the alphabet, A, B, C, D, E, F, G; and when we have ascended to the eighth note, the same order is repeated.

Three octaves being seldom within the compass of the human voice, the bass staff is therefore assigned to the gravest voices of men, the tenor staff to the highest of men's voices, the counter staff to boys voices, or the lowest voices of women, and the treble staff to the highest voices of women.

GENERAL SCALE.



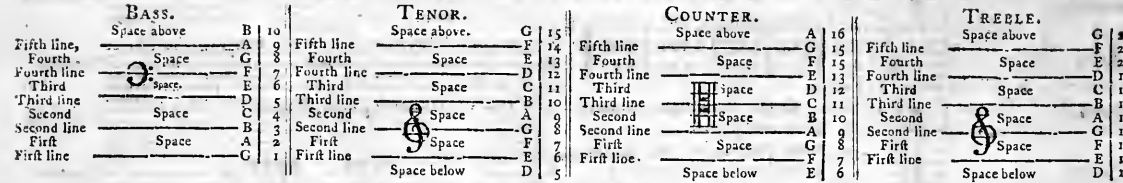
A Cliff is a character placed at the beginning of a staff, showing what sound of the general scale it represents.

This character, , called the F cliff, is used only in the bass. It has the seventh degree of sound in the general scale.

This character, , called the C cliff, is commonly used in the counter. It has the eleventh degree of sound in the general scale.

This character, , called the G cliff, is used in tenor and treble, and sometimes in counter. It has the fifteenth degree of sound in the general scale, in a woman's voice, but in a man's voice, it has the eighth degree of sound. This character, *gs*, is frequently used instead of the above, and has the same name.

The general SCALE divided.



In the above diviſion, the figures, on the right hand of each, diſcover the correſponding ſounds of the general Scale, and likewiſe the pitch of the ſeveral parts together.

TABLE of TRANSPOSITION.

The natural place for mi is in	B
But if B be flat, mi is in	E
If B and E be flat, mi is in	A
If B E and A be flat, mi is in	D
If B E A and D be flat, mi is in	G
If B E A D and G be flat, mi is in	C
If F be ſharp, mi is in	F
If F and C be ſharp, mi in	C
If F C and G be ſharp, mi is in	G
If F C G and D be ſharp, mi is in	D
If F C G D and A be ſharp, mi in	A

Above mi, are faw, ſol, law, faw, ſol, law; and below mi, law, ſol, faw, law, ſol, faw, and then comes mi.

Obſerve that from B to C, and from E to F, aſcending or deſcending, are ſemitones. The reſt are whole tones. But, if the mi be tranſpoſed to any other letter, between mi and faw, and law and faw, the diſtance is but a ſemitone, aſcending or deſcending. The reſt are whole tones, as before.

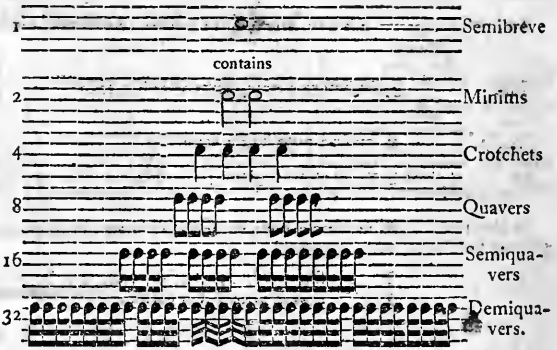
A SCALE of NOTES and their PROPORTIONS.

Names	Notes. Rests.
Semibreve	
Minim	
Crotchet	
Quaver	
Semiquaver	
Demiquaver	

RESTS.

N. B. Rests, being marks, or notes of silence, are of the same length, in time, as the notes for which they stand.

The Semibreve Rest fills a bar in all moods of time.

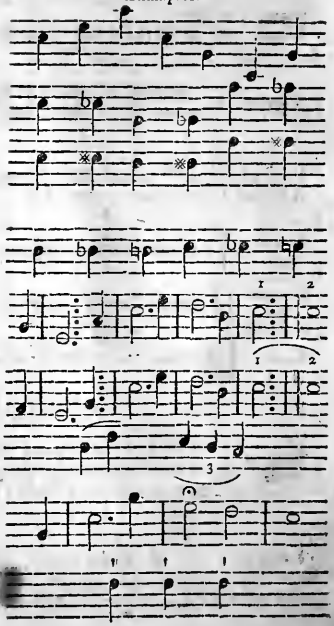


MUSICAL CHARACTERS, with their EXPLANATIONS.

Names.	Characters.	Explanations.	Examples.
A Staff		five lines, with their spaces, whereon the musick is written.	
Brace		shows how many parts are sung together.	

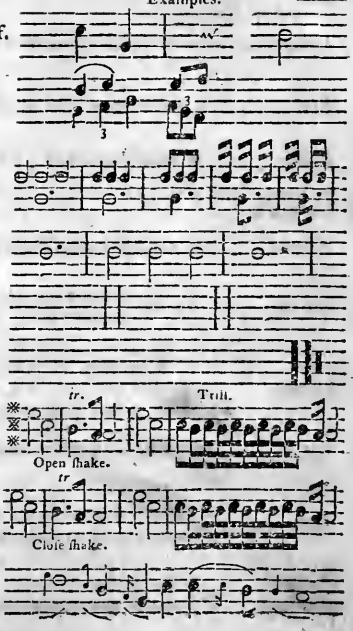
Names.	Characters.	Explanations.
Ledger Line	——	is added, when notes aſcend, or deſcend, a line beyond the ſtaff.
Flat	♭	ſet before a note, ſinks it half a tone.
Sharp	♯	raiſes a note half a tone.
☞ Each of theſe by a natural ♮.	♭ ♯	ſet at the beginning of a tune, has influence through the tune, unleſs contradicted
Natural	♮	reduces a note, made flat or ſharp, to its primitive ſound.
Repeat	𝄆 or :S:	ſhows what part of the tune is to be ſung over again, from any note, againſt which it is placed.
Figures	1. 2.	ſhow that the note under figure 1 is ſung before the repeat; and the note under figure 2, after paſſing that under figure 1; if tied together by a ſlur, both are ſung after the repeat.
Slur	⌒	is drawn over, or under ſo many notes as are ſung to one ſyllable.
Hold	𝄐	directs that the ſound of the note, over which it is placed, ſhould be continued beyond its cuſtomary length.
Marks of diſtinction	ı ı	ſignify that the notes, over which they are placed, ſhould be ſung as diſtinctly and emphatically as poſſible.

Examples.



Names.	Characters.	Explanations.
Direct		is ſet at the end of a ſtaff, to direct the performer to the firſt note in the next ſtaff.
Figure	3	ſet over, or under any three notes, denotes that they are ſung in the time of two notes of the ſame kind.
Point of Addition		adds to the ſound of a note; *e. g.* when ſet to a ſemibreve, it makes it equal to three minims, &c.
Single bar		divides the time agreeably to the meaſure note.
Double bar		ſhows the end of a ſtrain.
Cloſe		ſhows the end of a tune.
Trill, or Shake	*tr*	is uſed as a grace, and may be either open, or cloſe. *e. g.* if the note, next above the note to be ſhaken, (whence the ſhake is always begun) be a whole tone, it is an open ſhake; but, if it be but a ſemitone diſtant, it is a cloſe ſhake.
Apoggiatura, or leaning notes		are notes to lean on, in paſſing intervals, and muſt be dwelt upon, according to the value or length of the note.

Examples.



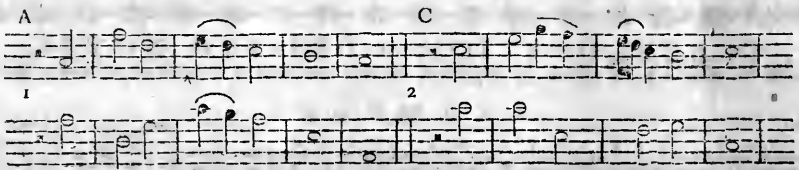
Names.	Characters.	Explanations.
Legature, or tye		comprehends two, or more notes of any kind, being on the same line, or space, with a slur over them, which must be sung, as one continued sound.
Choosing notes		are notes placed in a direct line over each other, either of which, or both, may be sung.

Examples.

Of the KEYS, and TRANSPOSITION.

THERE are but two natural keys in music, viz. C the Major or sharp, and A the Minor or flat key. No tune can be formed on any other key, without placing either flats or sharps at the beginning of the staff, which brings them to the same effect, as the two natural keys. A key note is the last note in the bass, and contains the air of the tune, being the foundation of all the other parts.

The two Natural Keys.



The first is called A, the natural Minor key, having the less 3d, 6th and 7th above its key note.

The second is called C, the natural Major key, having the greater 3d, 6th and 7th above its key note, being half a tone sharper in its first third.

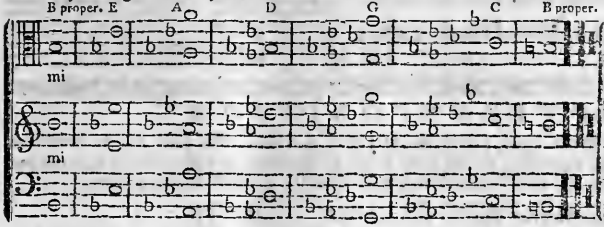
OF TRANSPOSITION of KEYS.

THE first thing to be considered in transposition is the *mi*, which is the master, or leading note, guiding all the rest, both above and below.

TABLES of TRANSPOSITION.

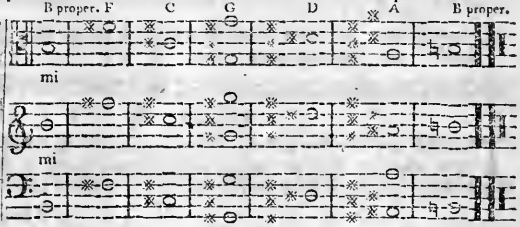
The *mi* tranſpoſed by flats in the three cliffs.

A flat removes the *mi* a fourth above, or a fifth below the place where it was before, by adding a flat every remove.



The *mi* tranſpoſed by ſharps.

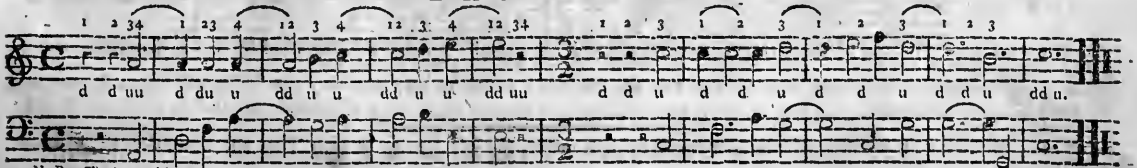
A ſharp removes the *mi* a fifth above, or a fourth below its former place. The *mi* ſtands on the ſame letter with the ſharp laſt added.



Of SYNCOPATION, or DRIVING NOTES.

THIS is one of the moſt difficult leſſons for beginners, becauſe the hand is moved up, or down, while a note is ſounding.

EXAMPLES.



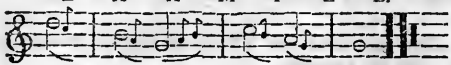
N. B. The letter *d* ſtands for down, and the letter *u* for up.

To familiarize the preceding examples, obſerve either the figures placed above, or the letters, which are ſet under the ſtaves.

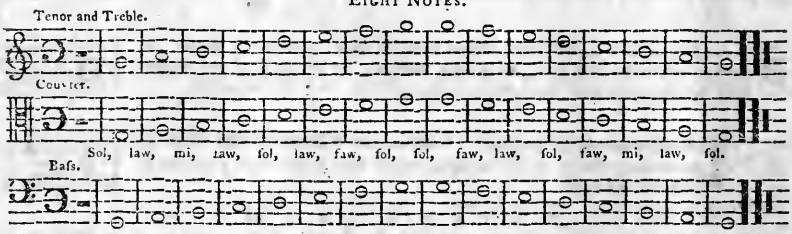
Of TRANSITION.

TRANSITION is sliding gracefully from one note to another. But singers ought to be exceedingly careful in performing this grace, that they do not introduce discords, where none were designed, which may injure the composition. It had better be omitted, than indifferently performed.

EXAMPLE.



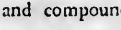
Eight Notes.



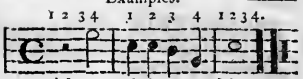
Of TIME.

THERE are three divisions of time, viz. common, triple, and compound; which are distinguished by certain characters, marks, or modes.

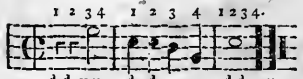
COMMON TIME

Is measured by even numbers, as 2, 4, 8, &c. each bar including such quantity of notes, as will amount to one Semibreve, which is the measure note, and guides all the rest; and it is to be known by these marks,  or . The first three of these characters contain, each of them, the value of a Semibreve in a bar; the two last contain no more than a Minim, or its value in other notes, in a bar.

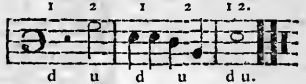
Examples.



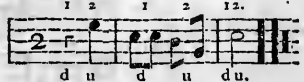
This character, or mode, —, is uſed to denote a very ſlow movement ; and ſignifies that a Semibreve ſhould be ſounded 𝄴 while one may leiſurely ſay, 1, 2, 3, 4 ; it is beaten in this manner ; 1ſt, let the ends of the — fingers fall, 2dly, the heel of the hand, 3dly, raiſe the heel of the hand, and laſtly, raiſe the ends of the fingers, which completes the bar. See the example.



This character, 𝄵, denotes a little quicker movement, and is beaten in the ſame manner, as the preceding mode. See the example.



This character, —, is conſidered, as a quicker movement, than the above mentioned mode. It ſignifies that there 𝅗𝅥 are but two beats in a bar, and is thus beaten ; let the ends of the fingers fall, which takes — half the bar, then raiſe them, which completes it. See the example.

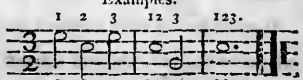


This character, —, or 𝅗𝅥 denotes two beats in a bar. A minim, or crotchet in this mode, is conſidered in the 𝅗𝅥 ſucceeding muſic, as of the ſame length with a minim or crotchet in the firſt mode. — 𝄴 See the example.

TRIPLE TIME

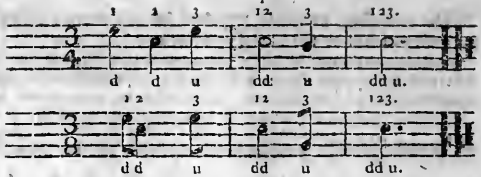
Is meaſured by odd numbers, as 3, 6, 9, &c. each bar including the quantity of three minims, three crotchets, or three quavers ; two of which muſt be ſung with the hand falling, and the other with it riſing, thus ; 1ſt, let the ends of the fingers fall, 2dly, the heel of the hand, 3dly, raiſe the ends of the fingers, which finiſhes the bar. This diviſion of time is diſtinguiſhed by theſe marks, or modes, 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮.

Examples.



The firſt mode of triple time, 𝅗𝅥., is called *three to two*, which includes either a pointed ſemibreve, a minim and a ſemibreve, or 𝅗𝅥 three minims, &c. in each bar. See the example.

Examples.



The second, $\frac{3}{4}$, is called *three from four*, including either a pointed minim, a crotchet and a minim, or three crotchets, &c. in each bar. See the example.

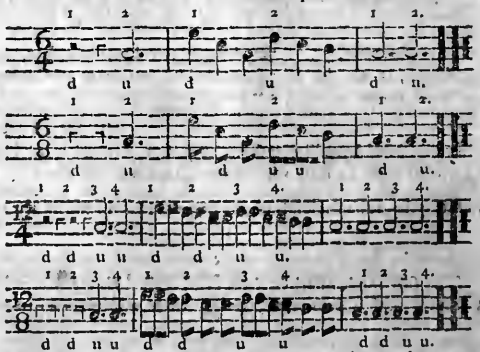
The third mode, $\frac{3}{8}$, is called *three from eight*, containing in each bar, either a pointed crotchet, a quaver and a crotchet, or three quavers, &c. See the example.

Obſerve that the lower figures, 2, 4 and 8, in the three laſt modes, denote the compoſition to be of the meaſure of ſuch like notes, as will make one bar in common time.

COMPOUND TIME

Has but four modes at preſent in uſe.

Examples.



The firſt, $\frac{6}{4}$, called *ſix to four*, contains either two pointed minims, or ſix crotchets in a bar. See the example.

The ſecond, $\frac{6}{8}$, called *ſix from eight*, includes either two pointed crotchets, or ſix quavers in a bar. See the example.

The third, $\frac{12}{4}$, called *twelve to four*, contains either four pointed minims, or twelve crotchets in a bar. See the example.

The fourth, $\frac{12}{8}$, called *twelve to eight*, includes either four pointed crotchets, or twelve quavers in each bar. See the example.

N. B. The two firſt modes are two beats in each bar, three crotchets, or three quavers down, and three up. The two laſt are four beats in each bar, ſix crotchets, or ſix quavers down, and ſix up.

The preceding are all the modes at preſent in uſe. The proportion between the ſeveral modes is omitted; directive terms being now generally uſed to regulate the performance.

Accent is a certain force of voice upon particular parts of a bar, which muſt coincide with emphatical words. In common time, where there are four beats in a bar, the accented are the firſt and third parts of the bar; where there are but two beats, it generally falls upon the firſt part of the bar. In triple time, the accent, commonly, falls upon the firſt part of the bar.

Obſerve that, in all modes of time, the hand muſt fall at the beginning, and riſe at the cloſe of each bar.

GENERAL REMARKS.

LET every perſon take the part, to which his voice is beſt adapted. For, if one ſings tenor whoſe organs are formed for the baſs, he will hang as a weight upon others, which will ſink the tune from its original pitch.

The mouth ought to be opened ſo as to give the voice free paſſage. By neglecting this, a good voice will be ſpoiled, and a bad one made worſe.

Singing through the noſe has a moſt diſagreeable effect upon the hearer. No one would commit this fault a ſecond time, were he made ſenſible of his error.

Many ſingers conceive that they ſing well, when they exert the whole ſtrength of the voice. This precludes all delicacy of taſte and expreſſion; and renders the performance at beſt but a diſſonant bawling. By ſinging within the natural compaſs of the voice, we retain the power of ſwelling occaſionally and of giving force to particular paſſages.

Pronouncing diſtinctly, and with propriety, is one of the moſt eſſential conſiderations in ſinging. Great attention, therefore, ought to be paid to emphaſis; for without it the ideas will be obſcure; and the deſign of the muſic loſt.

Words beginning with a vowel ought not to be pronounced, as if they began with a conſonant. This is a very common fault; and is occaſioned by ſhutting, inſtead of opening the mouth, previouſly to the pronouncing of vowel ſounds.

The ſinger ſhould pay all poſſible attention to what he is performing. For, if the hearer have reaſon to ſuſpect the ſinger to be heedleſs of the ſubject, in which he pretends to be engaged, he will be diſguſted both with him and his performance.

To ſing without affectation of any kind, to fall naturally into the paſſion of the ſong, and to execute it feelingly, without any efforts, but ſuch as are proper to the paſſion, cannot fail of being agreeable to the hearer.

Care ſhould be taken that every note be ſounded; for by omitting the ſound of one, we may perhaps loſe the force of ſeveral ſucceeding notes.

After the true ſound of each note is learnt, graces, &c. may claim attention.

A profound ſilence ought to be obſerved, wherever it is intended by the compoſition, that the compoſition be not injured; which will be the conſequence of introducing ſounds where none were deſigned.

Attention ſhould be paid to all the terms, which are placed over the muſic to direct the performance; as they greatly aſſiſt expreſſion; and will have a ſurpriſing effect, if conducted with judgment. Yet they are ſeldom obſerved; or if they be, it is in ſo negligent a manner, as to produce little, or no effect upon the hearer.

Great care ſhould be taken in the performance, that the inner parts may not predominate, but be ſubſervient to the principal part.

To perform acceptably, it is highly neceſſary that the ſubject, in the firſt place, be thoroughly underſtood; then repeated agreeably to the beſt rules of pronunciation. Afterward, the notes are to be applied; and a particular attention paid to emphatical words. In ſome places, the time ought to wait for expreſſion. In others, the movement ſhould be quickened. There ſhould likewiſe be a ceſſation of ſound between, and frequently in the middle of many ſen-

tences, especially those, which are important, sublime and expressive, that the mind may have the power, in some degree, of realizing the idea. The *Piano* and *Forte* should also be strictly regarded. The performance being thus regulated, the whole force of the sentiments will be impressed upon the mind. We may then enter into the spirit, and justice may be done to every part of the composition.

Hence the necessity of an instructor's being master, not only of sounds, but of language and pronunciation. In both reading and speaking, the propriety, moderation, and rapidity of pronunciation, depend upon the judgment of the person employed in either.

The expressing of sentiments through the medium of harmony, must in the same manner depend upon the judgment of the performer. Therefore, every instructor should endeavour to assist the judgment of his pupils, by explaining the nature and design of music, as adapted to particular sentiments or passions, that their performances may be executed in a manner adequate to the particularity of the subject.

Above all, let a suitable attention be paid to the important truths uttered in singing, that the great judge of quick and dead may be praised with reverence and solemnity.

PARTICULAR REMARKS.

In tunes of three parts, and in those, which have a double bass, in the following work, the upper is considered as the tenor, or leading part; and the treble, or second part, is placed between that and the bass. In tunes of four parts, the order is this, 1st. the bass, 2d. the tenor, 3d. the counter, and 4th the treble.

Wherever choosing notes occur, in any part, it may be proper to divide the voices, that one division of them may perform the upper, and the other the lower series of notes, which will increase the harmony.

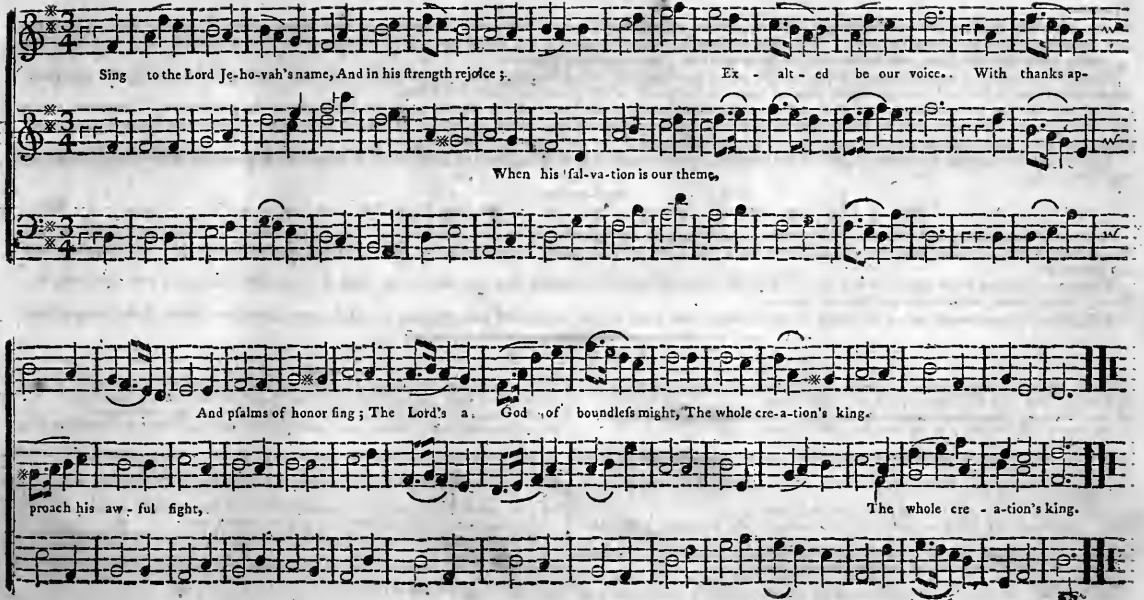
The pitch of a tune ought not to be taken from the tenor, but from the key note in the bass, the tone of which note determines the air of the composition.

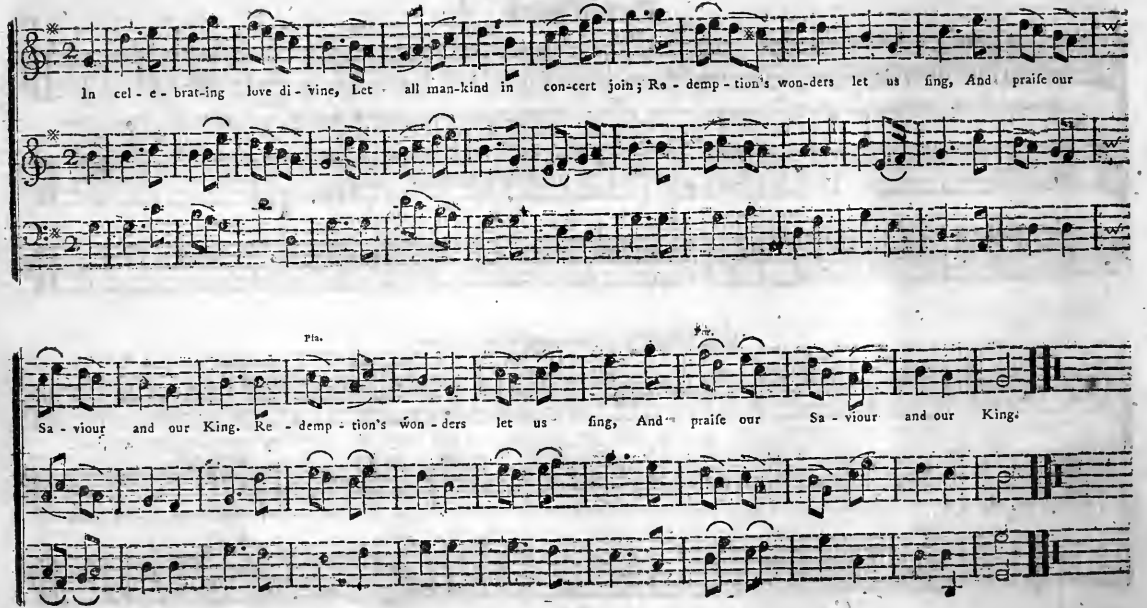
ERRATA.

Page.	
20	First treble staff, 15th bar, under a crotchet upon C, insert a crotchet upon G, 2d line.
25	First bass staff, 12th bar, insert a point after the crotchet.
26	2d treble staff, 3d bar, for a quaver on E, 4th space, insert a quaver on A, 2d space.
27	First tenor staff, 8th bar, after the crotchet, insert a point.
31	For "he past," read "be past."
36	First bass staff, 1st bar, for the 1st minim on D, middle line, insert a minim on C, 2d space.
39	For "care," read "fear."
42	First treble staff, 7th bar, for a semiquaver on E, 5th line, insert a semiquaver on D, 4th line.
43	After the three last crotchets in the three last staves, insert points.
46	In the last treble and bass staves, after the last crotchet in the 6th bar of each, insert points.
56	The last bass staff, 4th bar, for a quaver on D, above the ledger line, insert a semiquaver, and a point between that and the preceding quaver.
62	For "feed of," read "feed on."
66	Last bass staff, 7th bar, for the 3d quaver on G, 4th space, insert a quaver with a ♯, on F, 4th line.

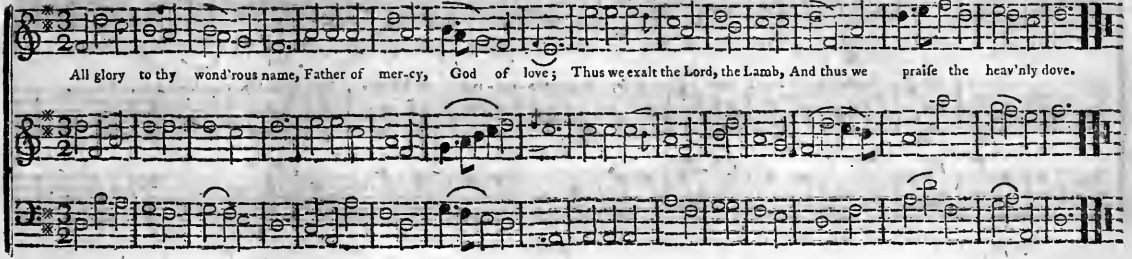
Page.	
68	First tenor staff, 7th bar, for a crotchet on D, 4th line, insert a crotchet on C, 3d space.
80	First bass staff, last bar, for a minim on D, middle line, insert a semibreve.
83	First tenor staff, 5th bar, for a minim on D, 4th line, insert a semibreve.
ibid.	Second tenor staff, 5th bar, for a crotchet on E, 4th space, insert a crotchet on D, 4th line.
90	Second tenor staff, 3d bar, for a quaver on C, 3d space, insert a crotchet, and erase the point.
ibid.	Second treble staff, 3d bar, for a quaver on A, 2d space, insert a crotchet, and erase the point.
96	First bass staff, 9th bar, for a crotchet upon A, 1st space, insert a minim.
98	First bass staff, 2d bar, after the first quaver, insert a point.
111	First tenor staff, 1st bar, insert a crotchet on G, 2d line, a 3d above a crotchet on E, 1st line.
ibid.	Second tenor staff, 1st bar, for the 1st crotchet on A, 2d space, insert a crotchet on G, 2d line.
ibid.	For "away" read "a toy."

Portland. Words by Dr. *Watts*.

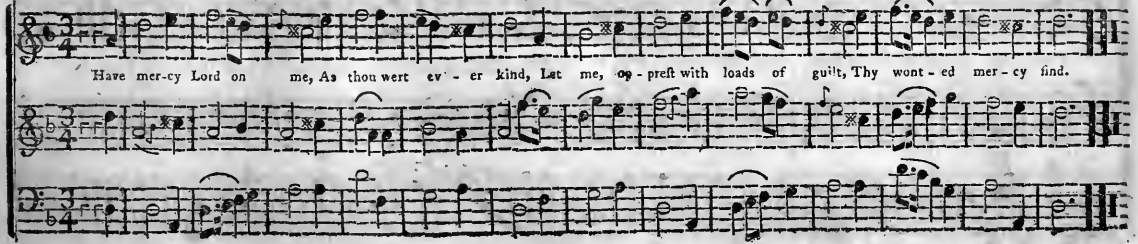



In cel - e - brat-ing love di - vine, Let all man-kind in con-cert join; Re - demp - tion's won-ders let us sing, And praise our
Sa - viour and our King. Re - demp - tion's won - ders let us sing, And praise our Sa - viour and our King.

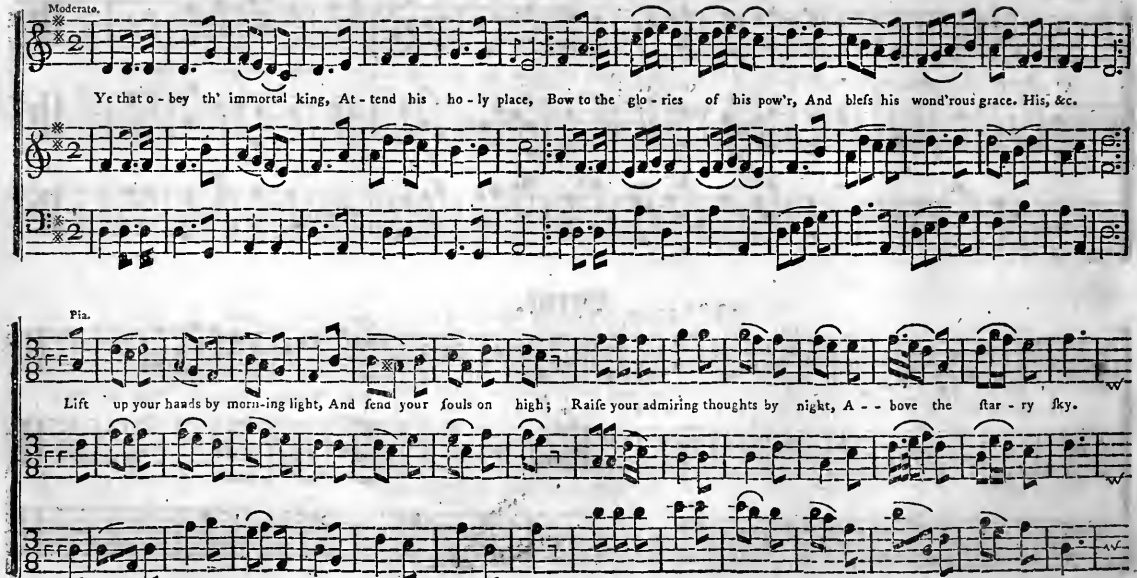
Brunswick.

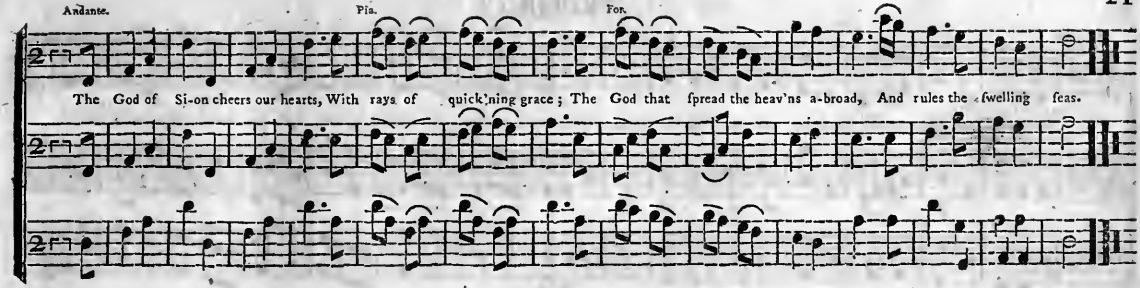


Wilbury. Words by *Tate* and *Brady*.

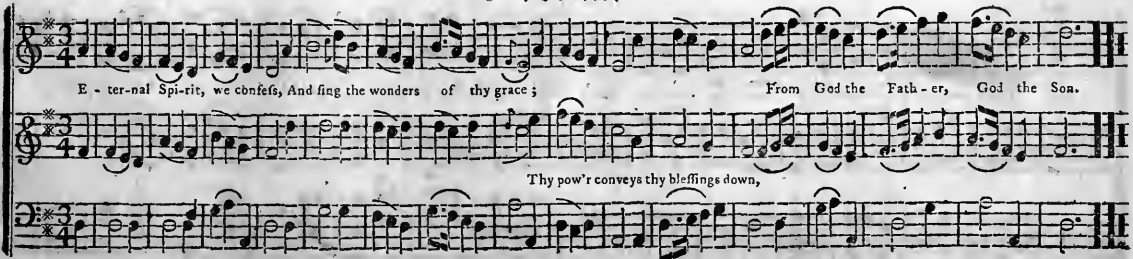


Austria.

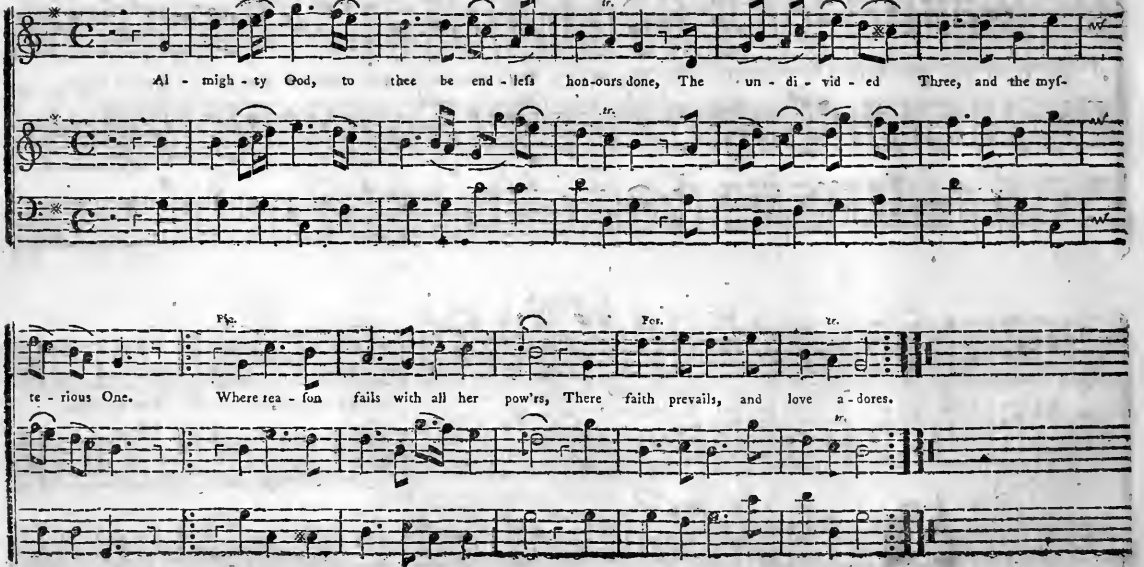

Moderate.
Ye that o - bey th' immortal king, At - tend his ho - ly place, Bow to the glo - ries of his pow'r, And bleſs his wond'rous grace. His, &c.
Pia.
Lift up your hands by morn-ing light, And ſend your ſouls on high; Raiſe your admiring thoughts by night, A - - bove the ſtar - ry ſky.

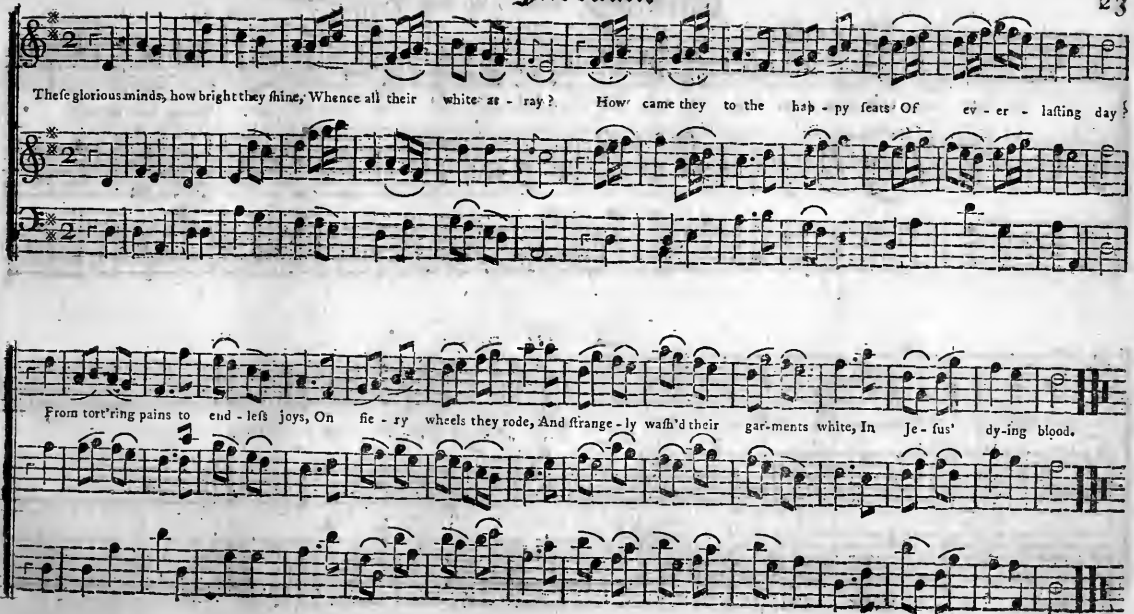

Andante.
Pia.
For.
The God of Si-on cheers our hearts, With rays of quick'ning grace; The God that spread the heav'ns a-broad, And rules the swelling seas.

Brent.

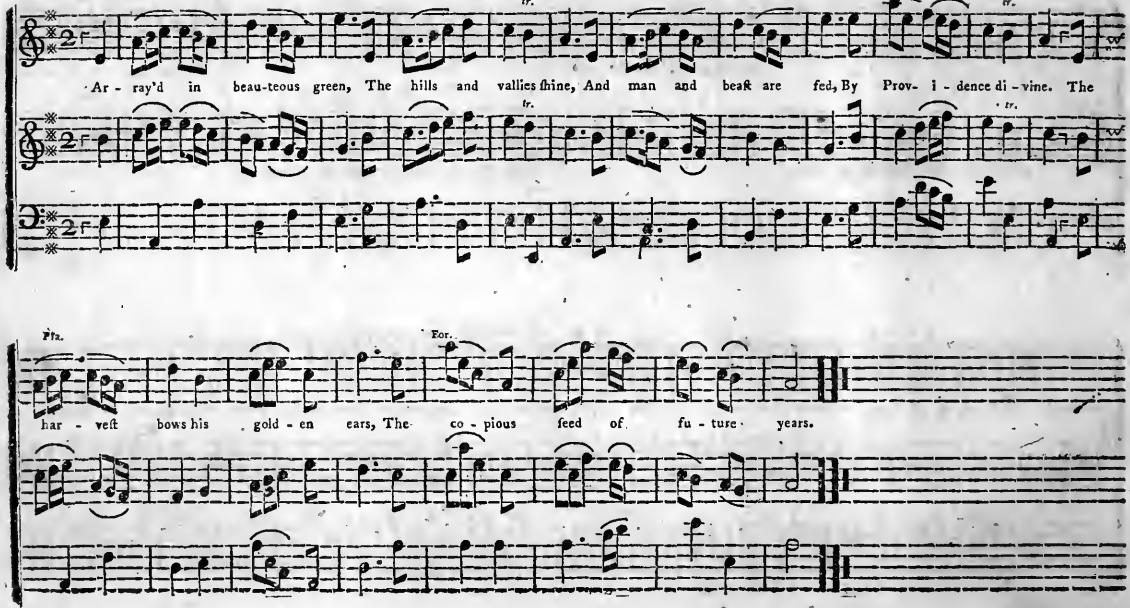

E - ter-nal Spi-rit, we confess, And sing the wonders of thy grace;
From God the Fath - er, God the Son.
Thy pow'r conveys thy blessings down,

Westford. Words by Dr. *Watts.*

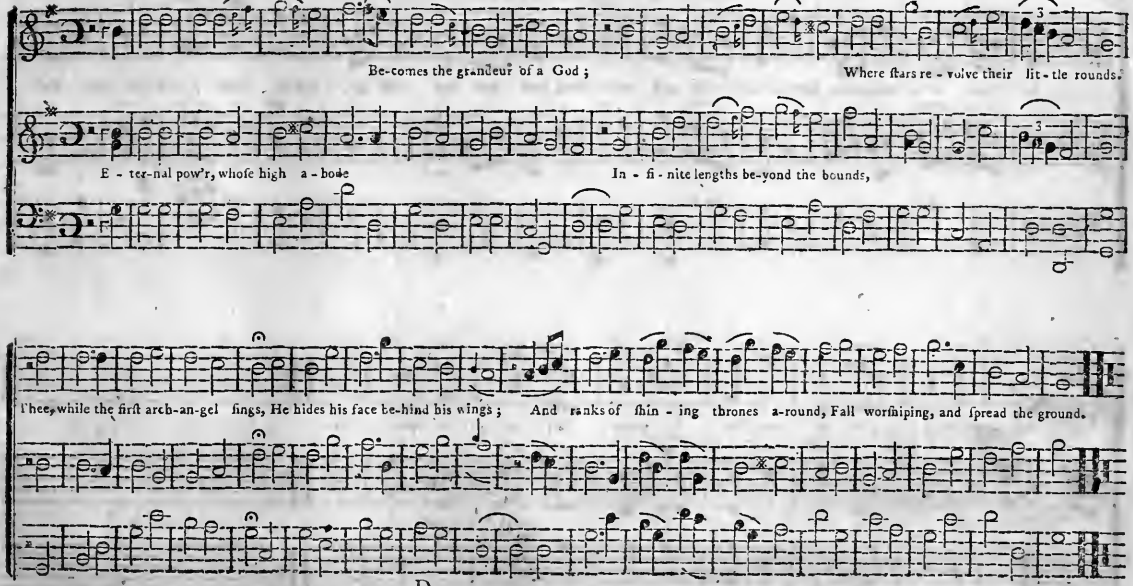



Theſe glorious minds, how bright they ſhine, Whence all their white - ne - ray? How came they to the hap - py ſeats Of ev - er - laſting day?
From tort'ring pains to end - leſs joys, On fie - ry wheels they rode, And ſtrange - ly waſh'd their gar-ments white, In Je - ſus' dy-ing blood.

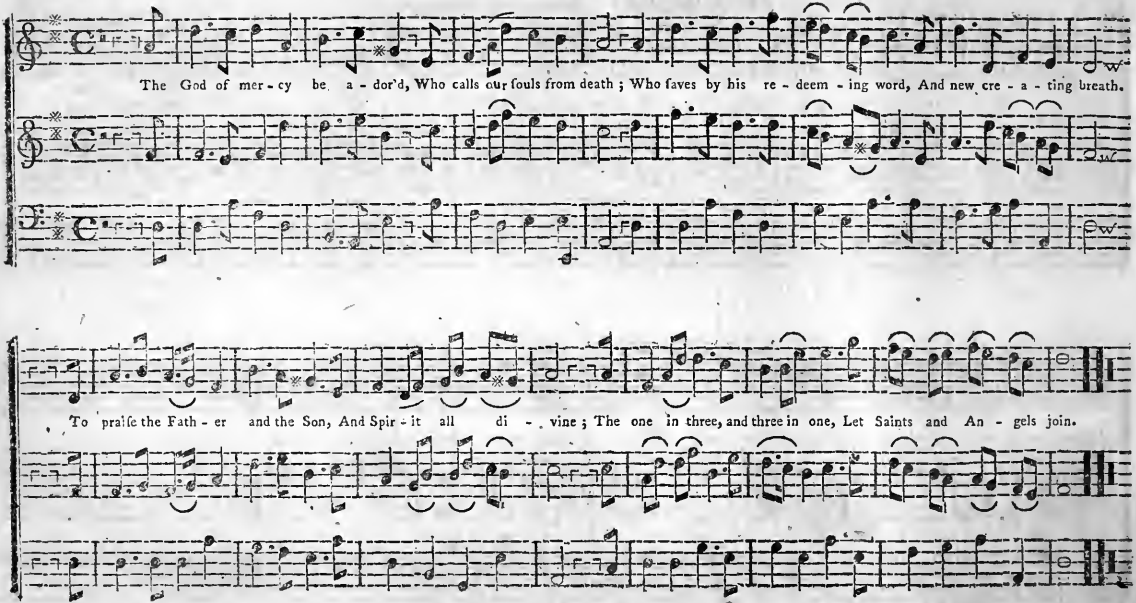
Compton. Words by Dr. *Doddridge*.



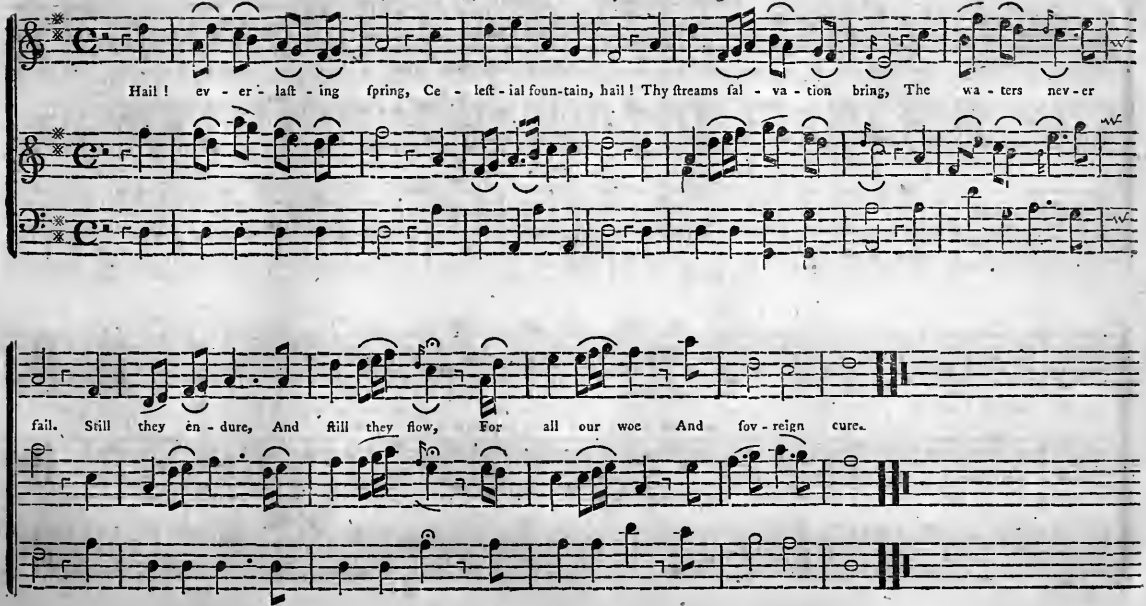
Orleans. Words by Dr. *Watts.*



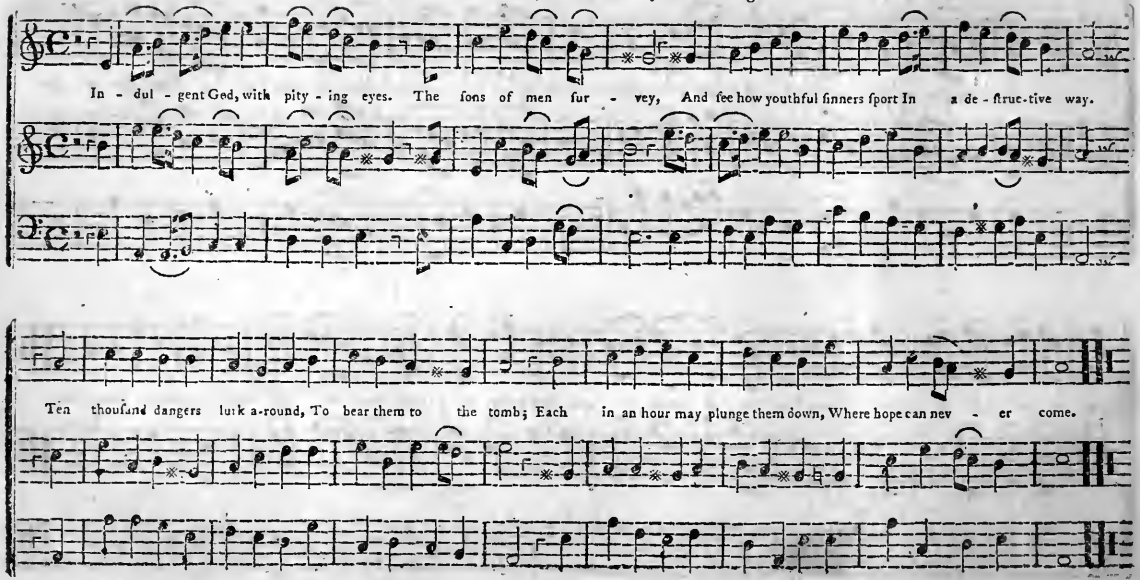
Norfolk.


The God of mer - cy be a - dor'd, Who calls our fouls from death ; Who faves by his re - deem - ing word, And new cre - a - ting breath.
To praife the Fath - er and the Son, And Spir - it all di - vine ; The one in three, and three in one, Let Saints and An - gels join.

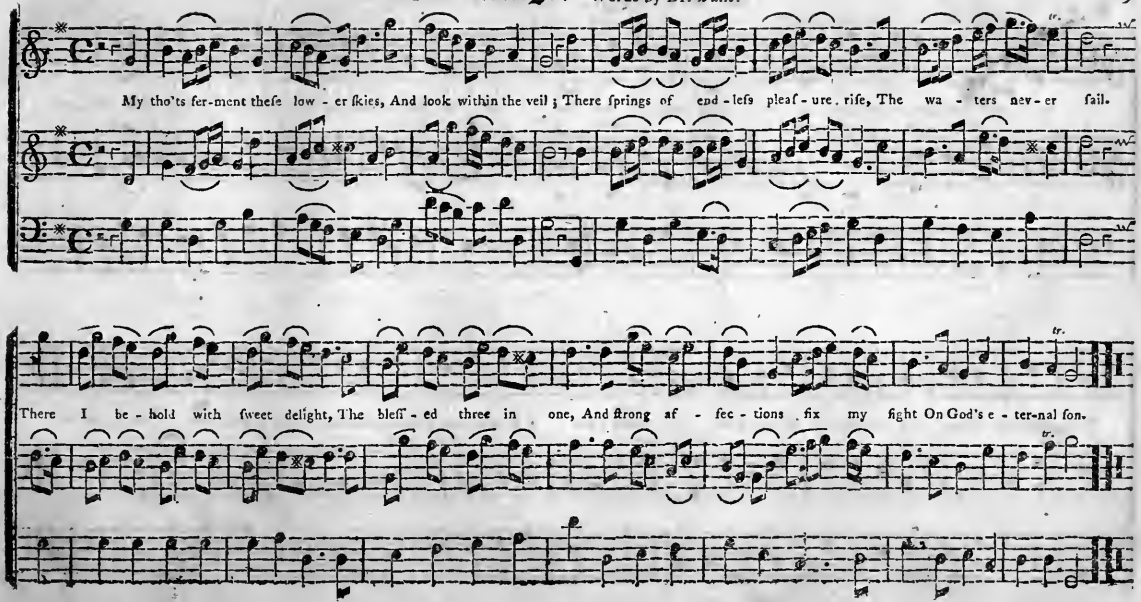
Willington. Words by Dr. *Doddridge*.



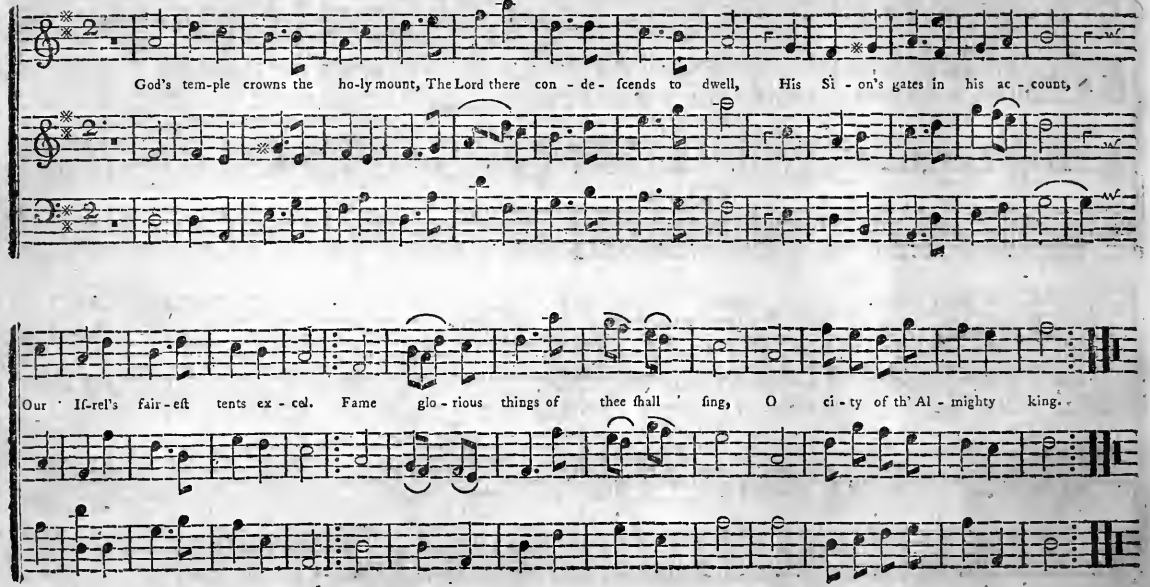
Sturbridge. Words by Dr. *Doddridge.*

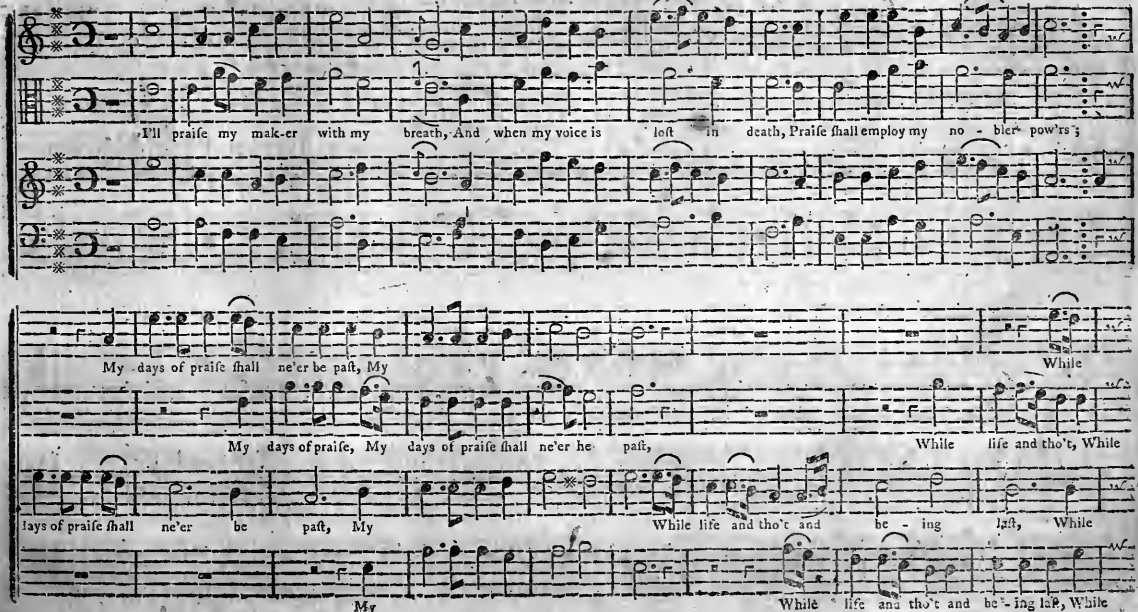


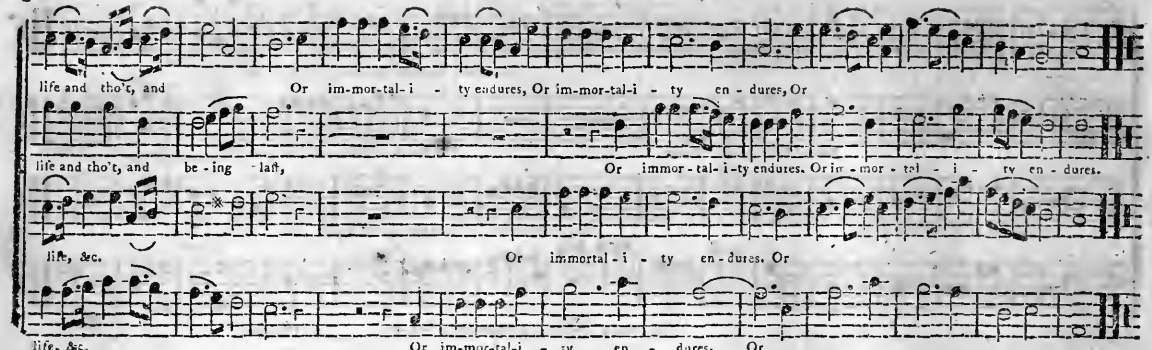
Ringe. Words by Dr. *Watts*.



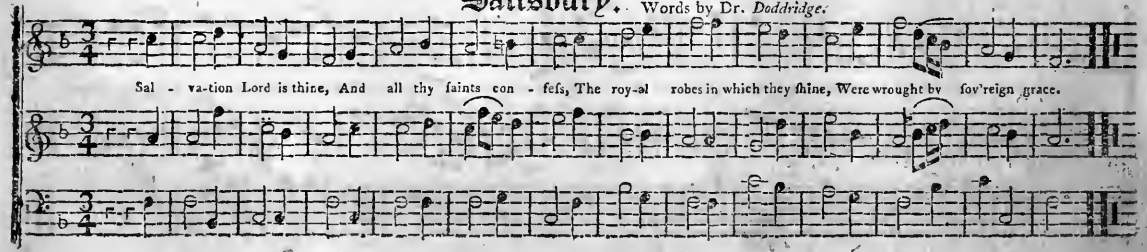
Arndell. Words by *Tate & Brady.*



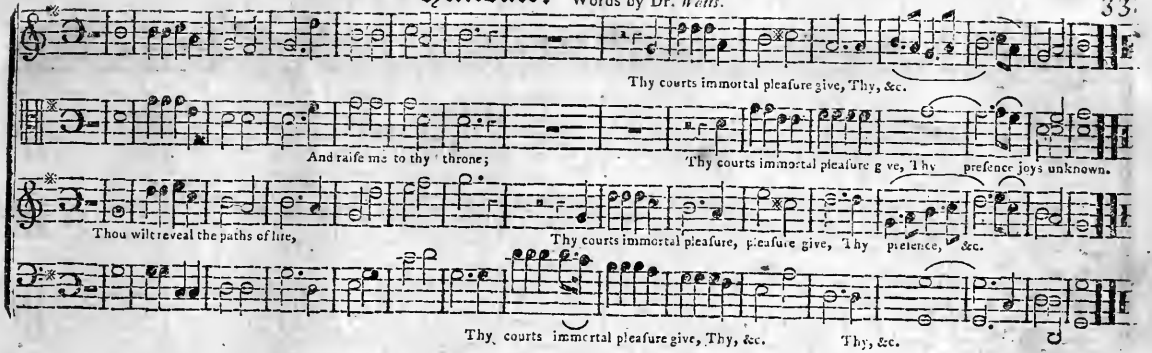

I'll praise my mak-er with my breath, And when my voice is lost in death, Praise shall employ my no - bler pow'rs;
My days of praise shall ne'er be past, My
While
My days of praise, My days of praise shall ne'er be past,
While life and tho't, While
days of praise shall ne'er be past, My
While life and tho't and be - ing last, While
My
While life and tho't and be - ing last, While



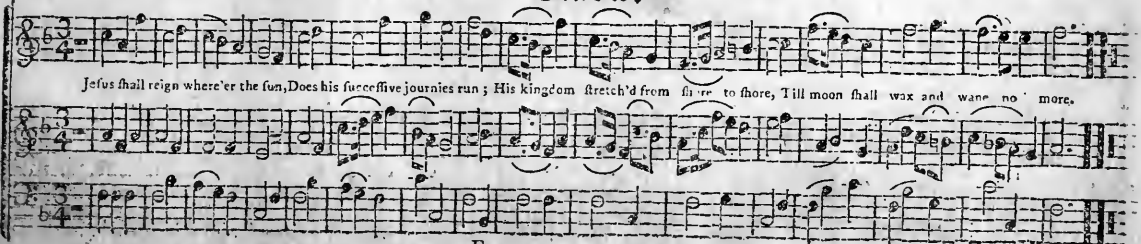
Salisbury. Words by Dr. *Doddridge.*



Hinsdale. Words by Dr. *Watts.*

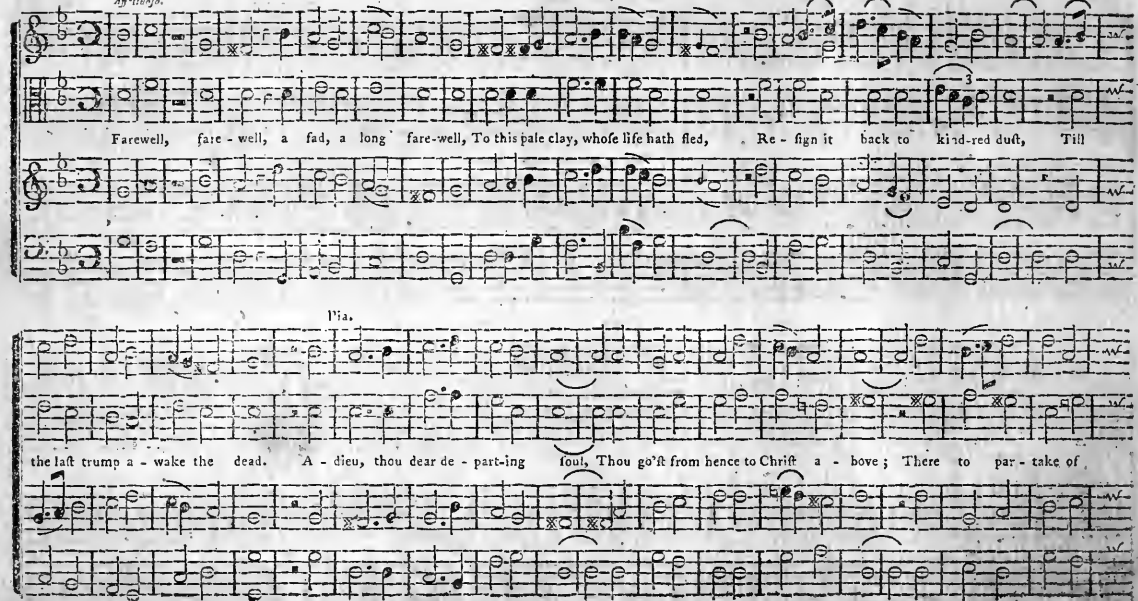


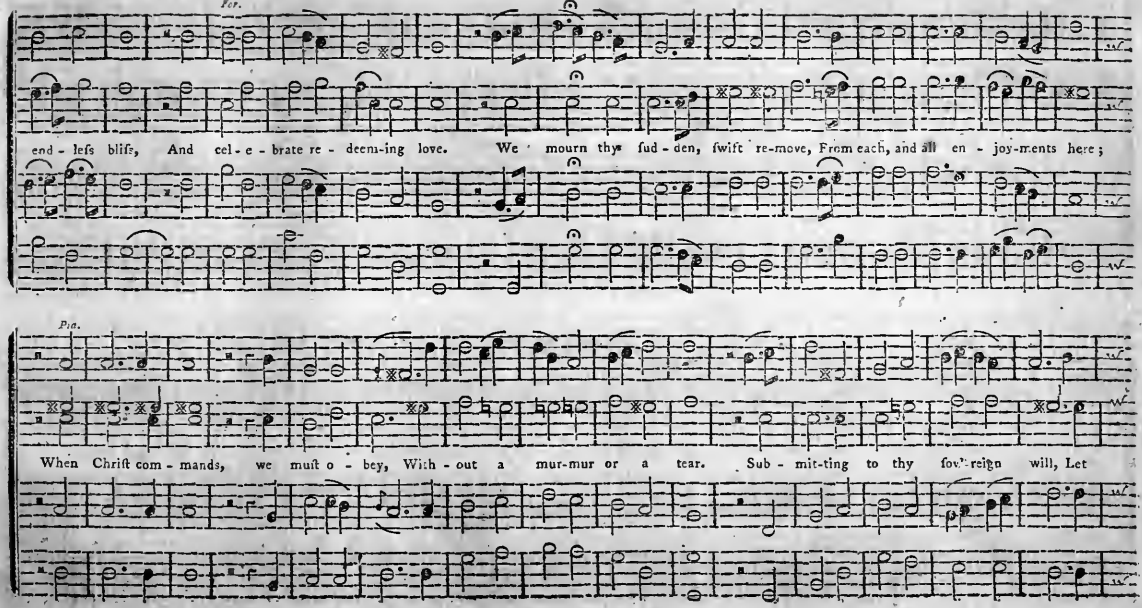
Elstow.



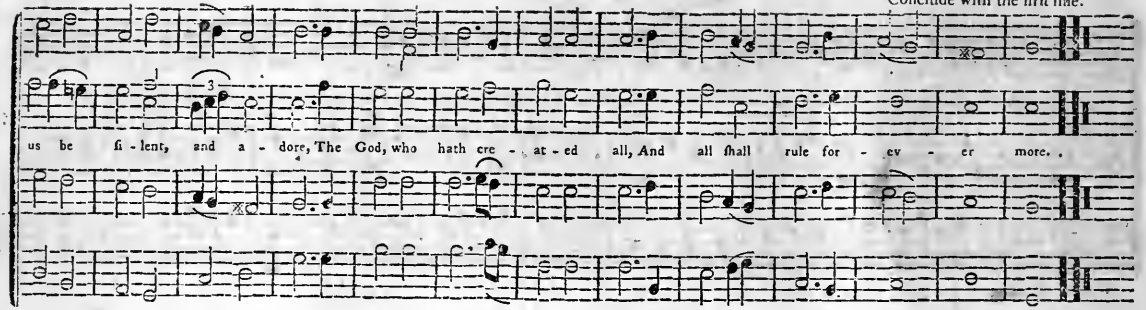
Funeral Dirge. On the Death of Mr. E. G.

Affettuoso.

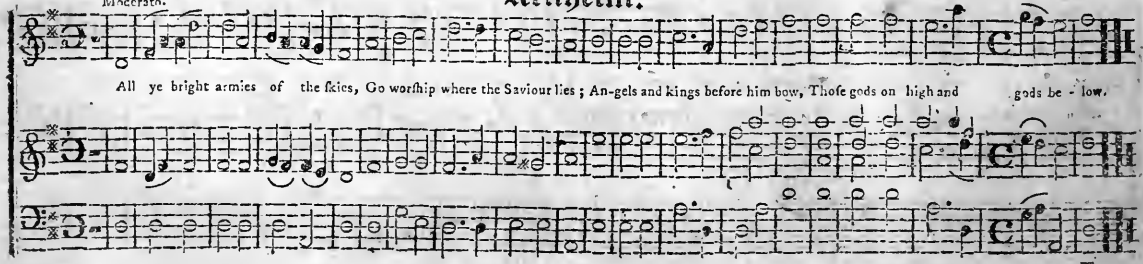


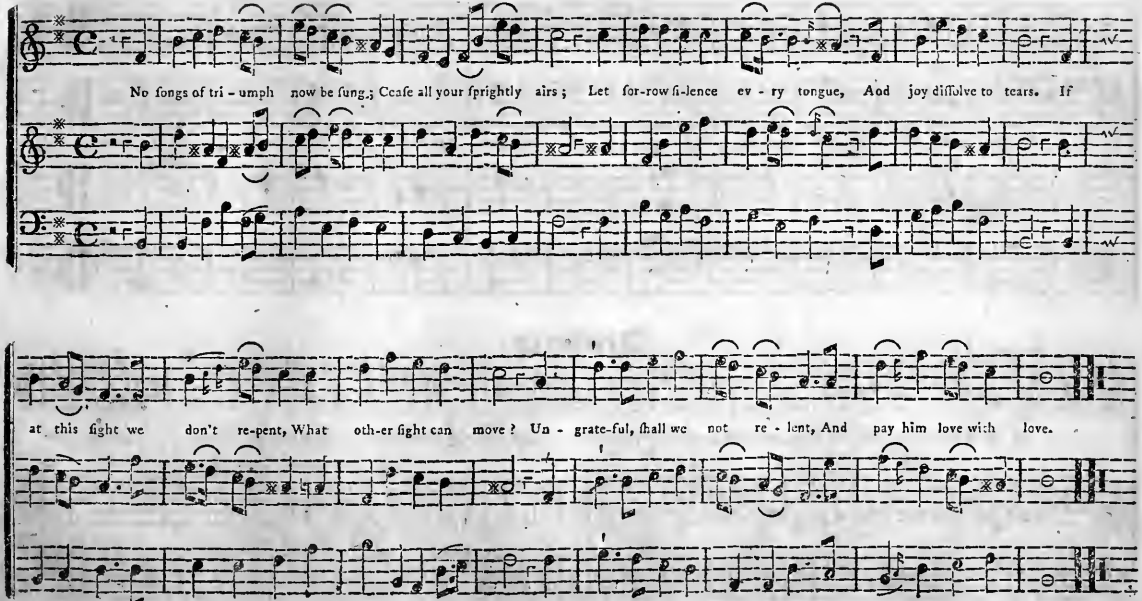

For.
end - leſs bliſs, And cel - e - brate re - deem-ing love. We mourn thy ſud - den, ſwift re-move, From each, and all en - joy-ments here;
Pia.
When Chriſt com - mands, we muſt o - bey, With - out a mur-mur or a tear. Sub - mit-ting to thy ſov'-reign will, Let

Conclude with the firſt line.

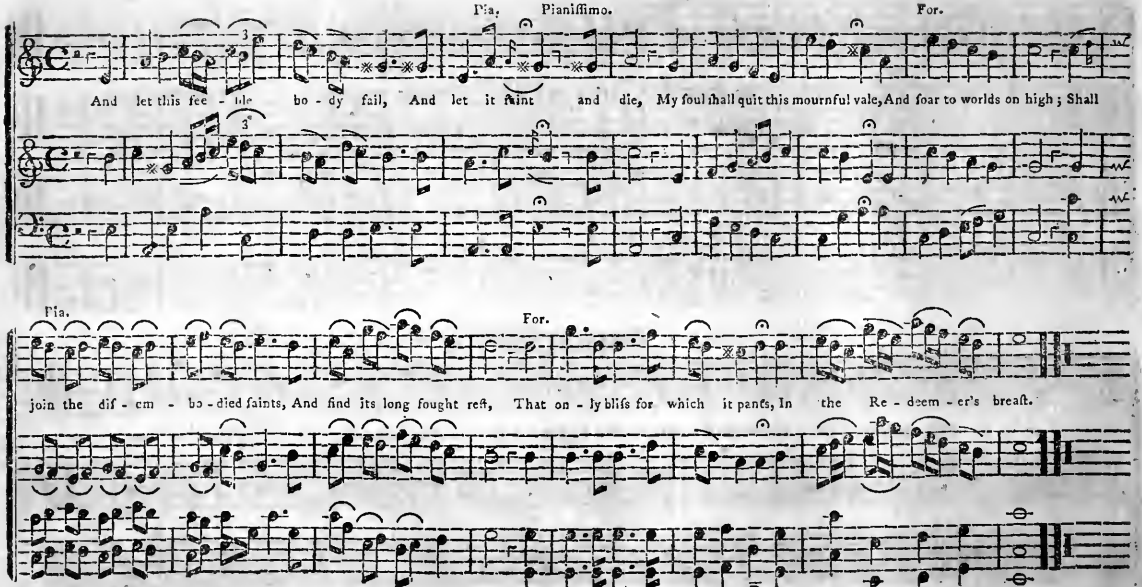


Arnheim.

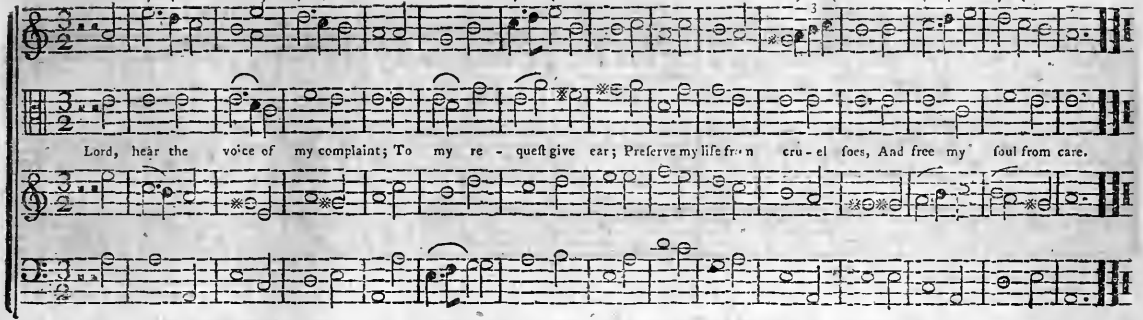



No ſongs of tri - umph now be ſung.; Ceaſe all your ſprightly airs; Let ſor-row ſi-lence ev - ry tongue, And joy diſſolve to tears. If
at this ſight we don't re-pent, What oth-er ſight can move? Un - grate-ful, ſhall we not re - lent, And pay him love with love.

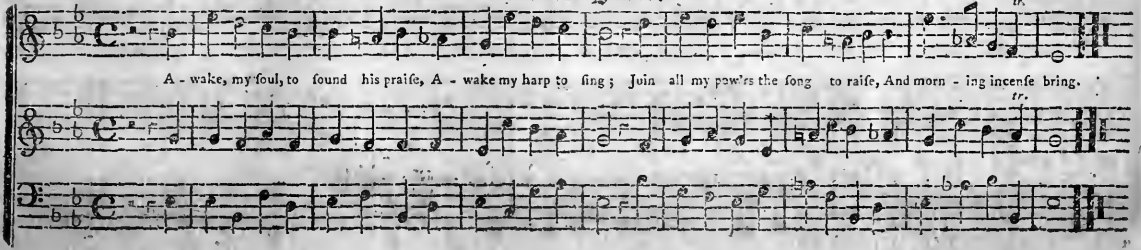
Andover.


Pia. Pianiſſimo. For.
And let this fee - ble bo - dy fail, And let it faint and die, My ſoul ſhall quit this mournful vale, And ſoar to worlds on high; Shall
Pia. For.
join the diſ - em - bo - died ſaints, And find its long fought reſt, That on - ly bliſs for which it pants, In the Re - deem - er's breaſt.

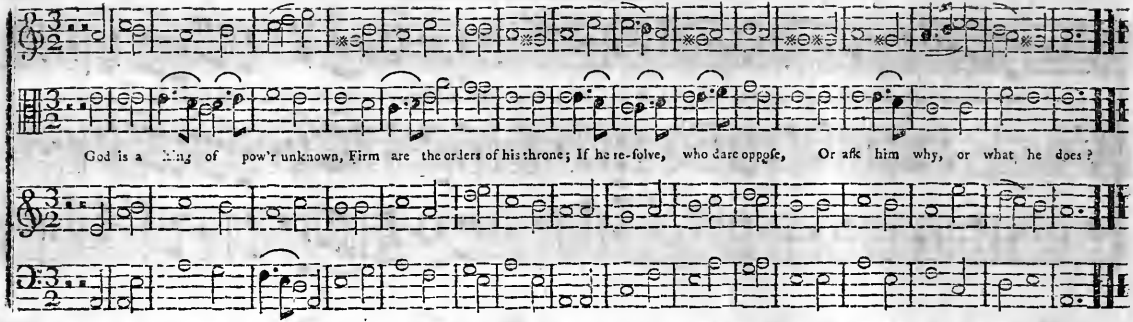
Wenham.



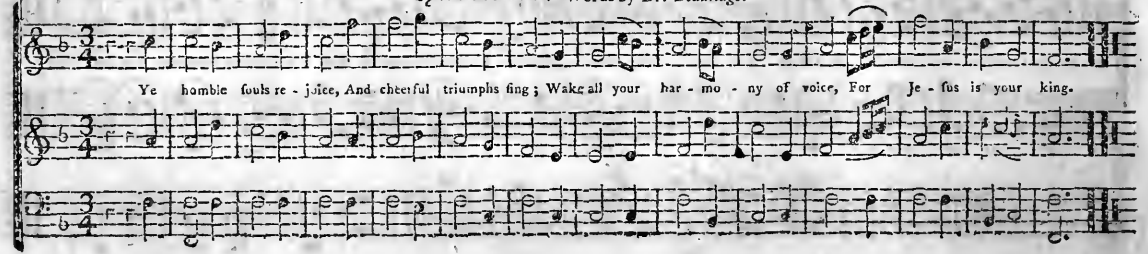
Burlington.



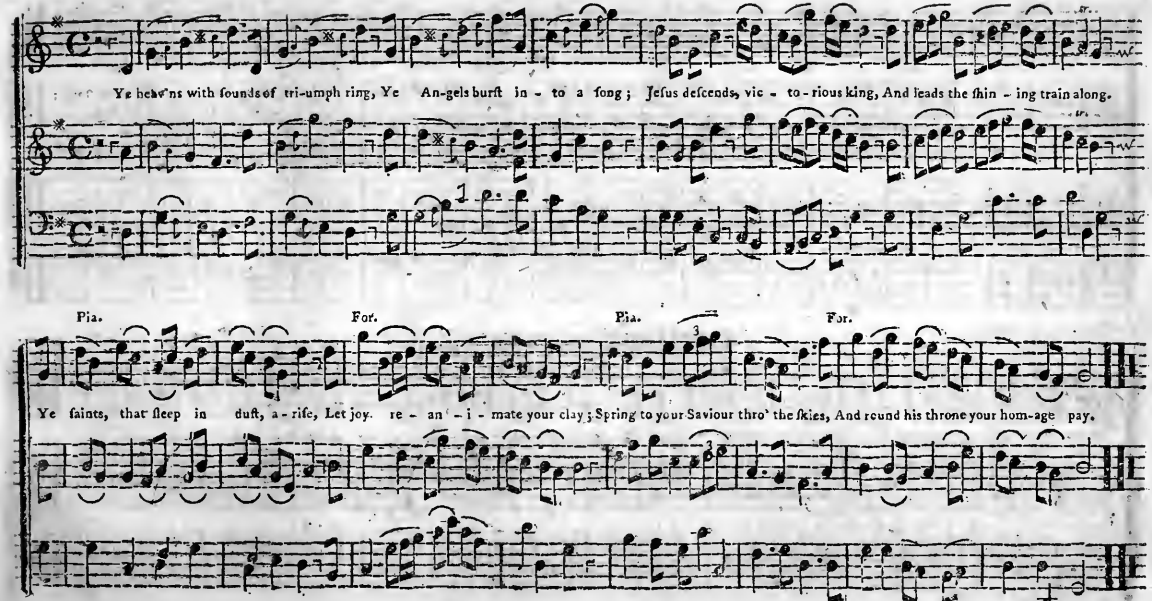
Cardigan.



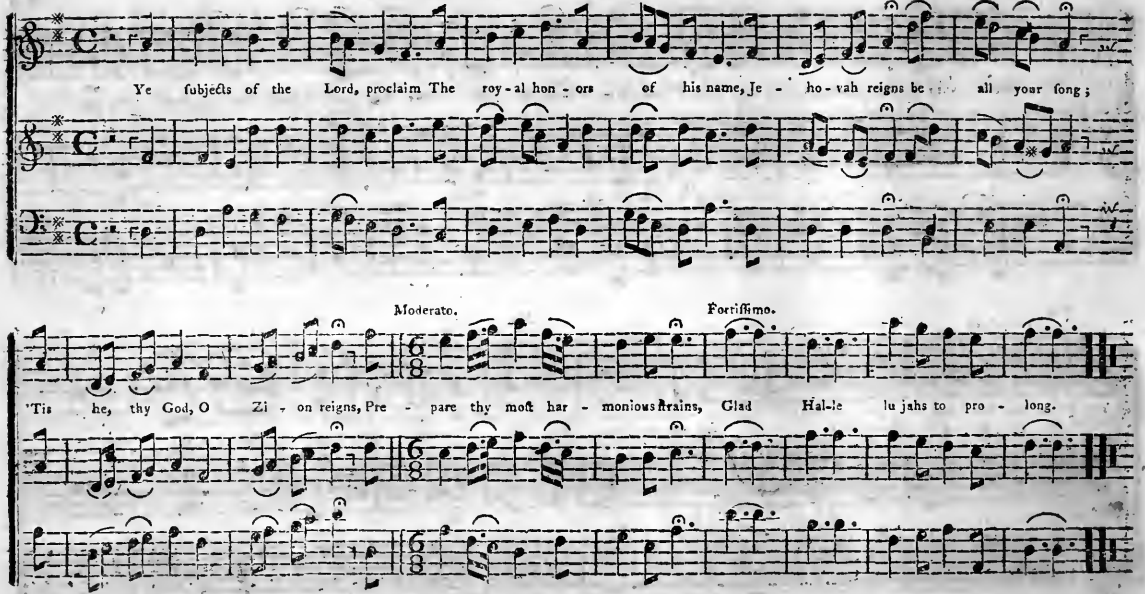
Hartland. Words by Dr. *Doddridge.*

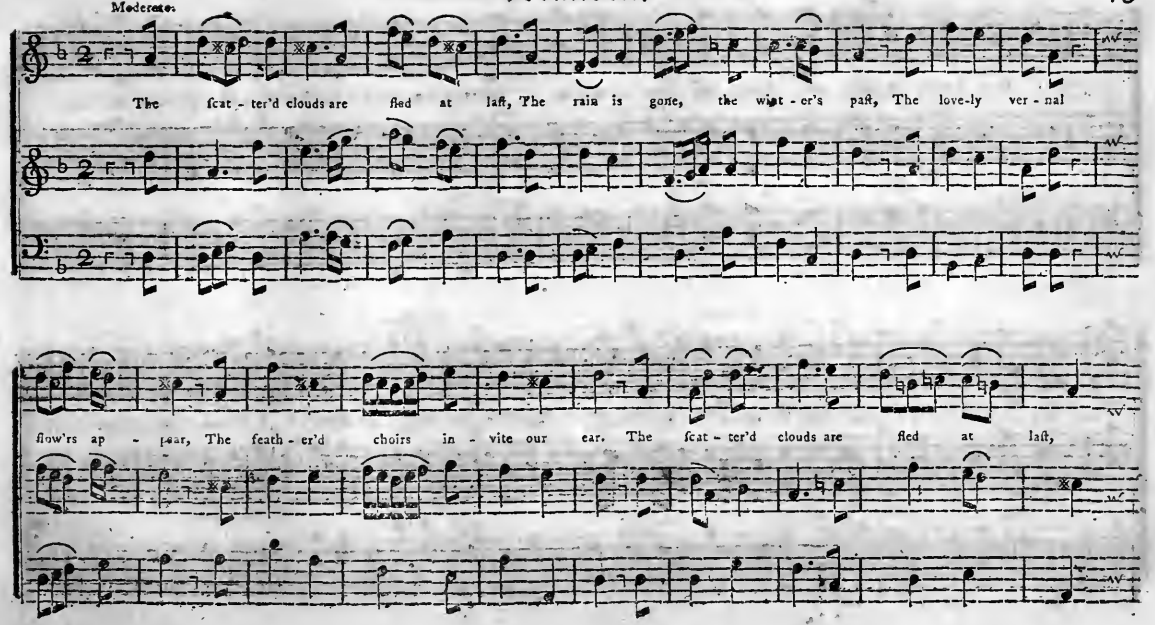


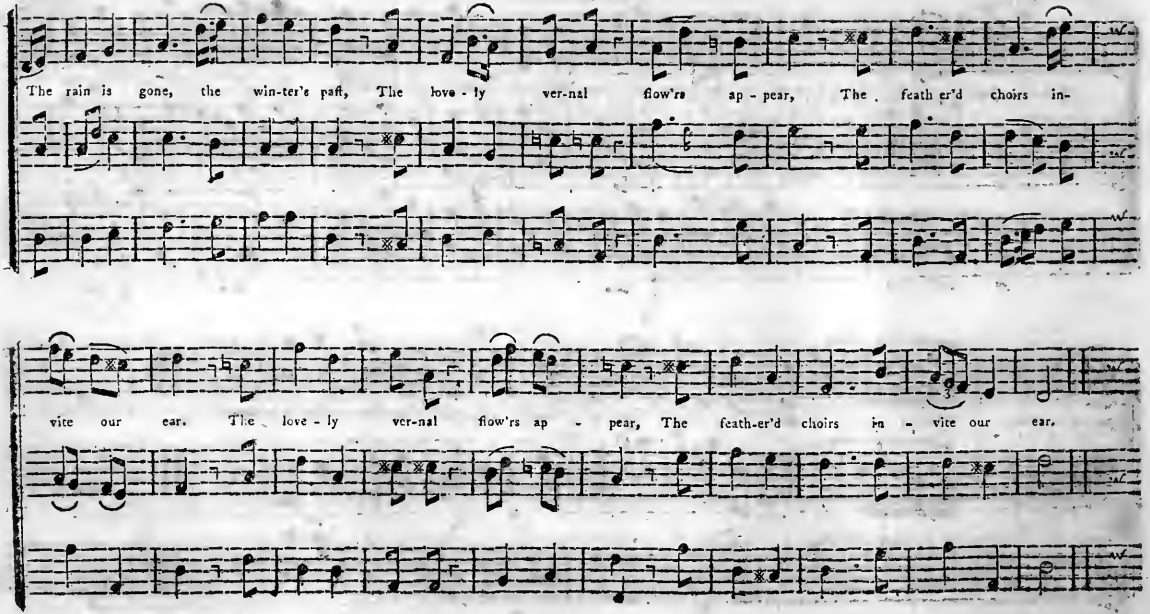
Edinburgh. Words by Dr. *Doddridge.*



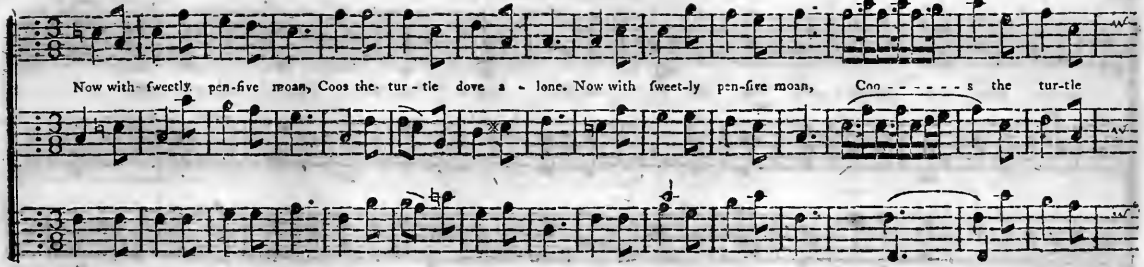
Helmsley. Words by Dr. *Doddridge*.

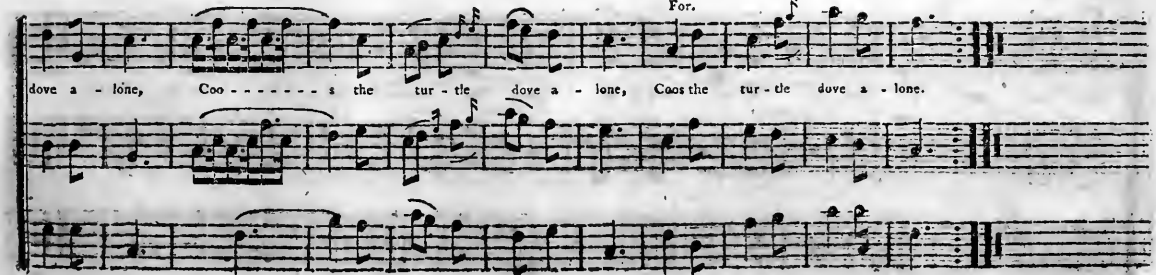


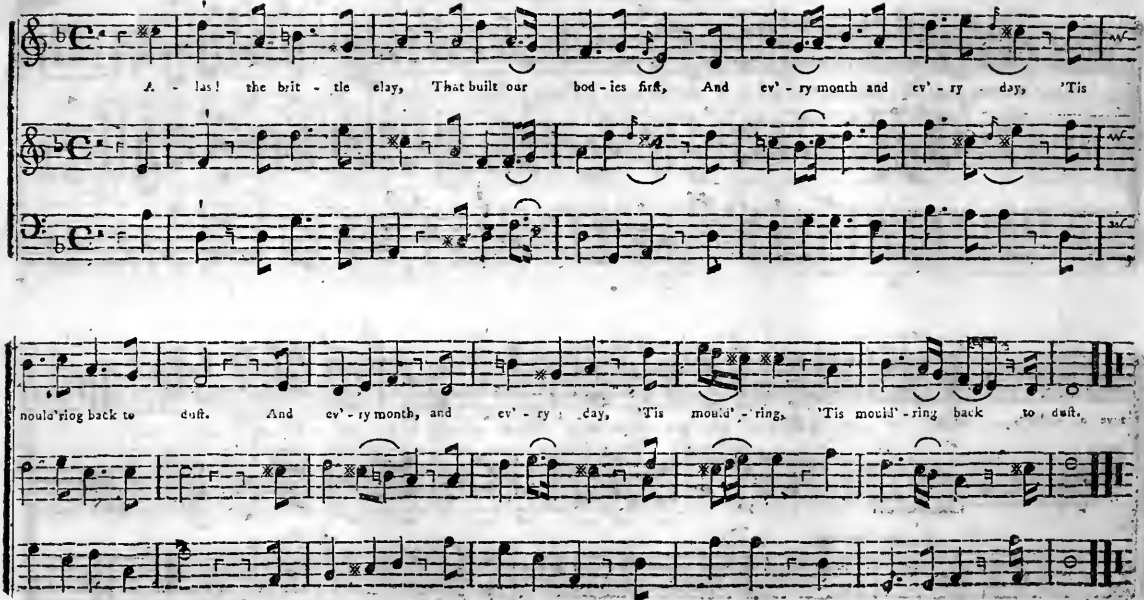

Moderate.
The scat - ter'd clouds are fled at last, The rain is gone, the wint - er's past, The love-ly ver - nal
flow'rs ap - pear, The feath - er'd choirs in - vite our ear. The scat - ter'd clouds are fled at last,


The rain is gone, the win-ter's paſt, The love - ly ver-nal flow'rs ap - pear, The feath er'd choirs in-
vite our ear. The love - ly ver-nal flow'rs ap - pear, The feath-er'd choirs in - vite our ear.

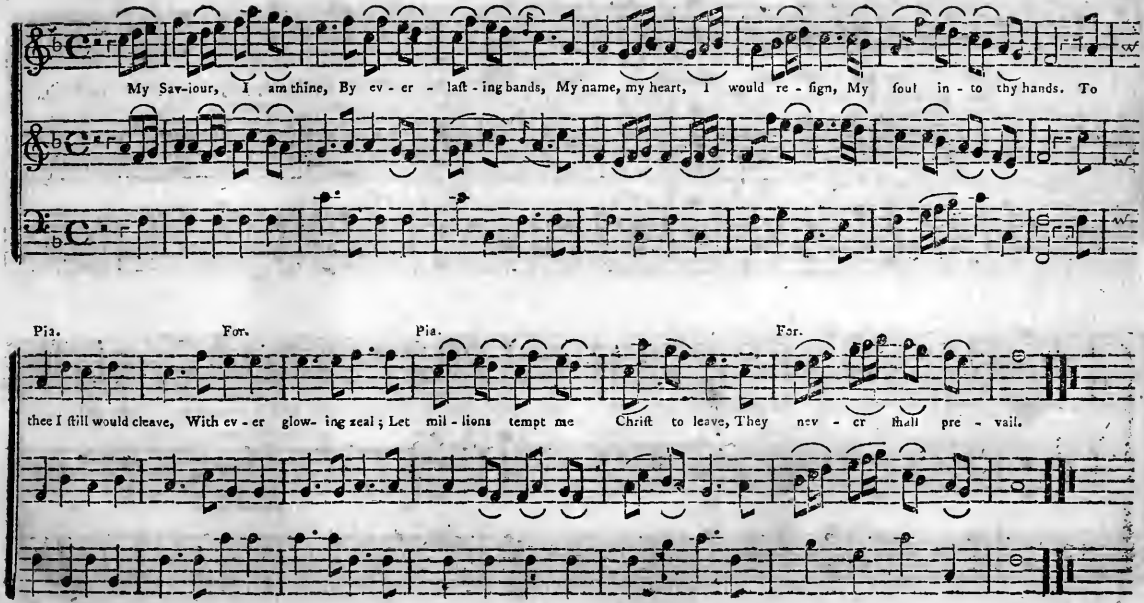
Pia. Moderato.



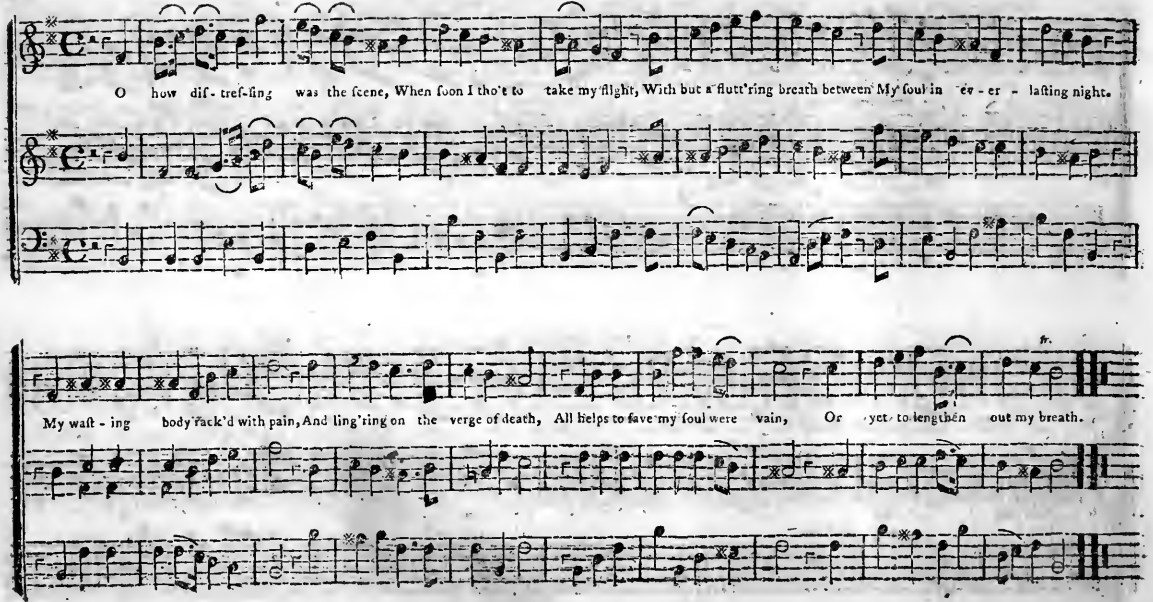



A - las! the brit - tle clay, That built our bod - ies first, And ev' - ry month and ev' - ry day, 'Tis
noulde'ring back to duft. And ev' - ry month, and ev' - ry day, 'Tis mould' - ring, 'Tis mould' - ring back to duft.

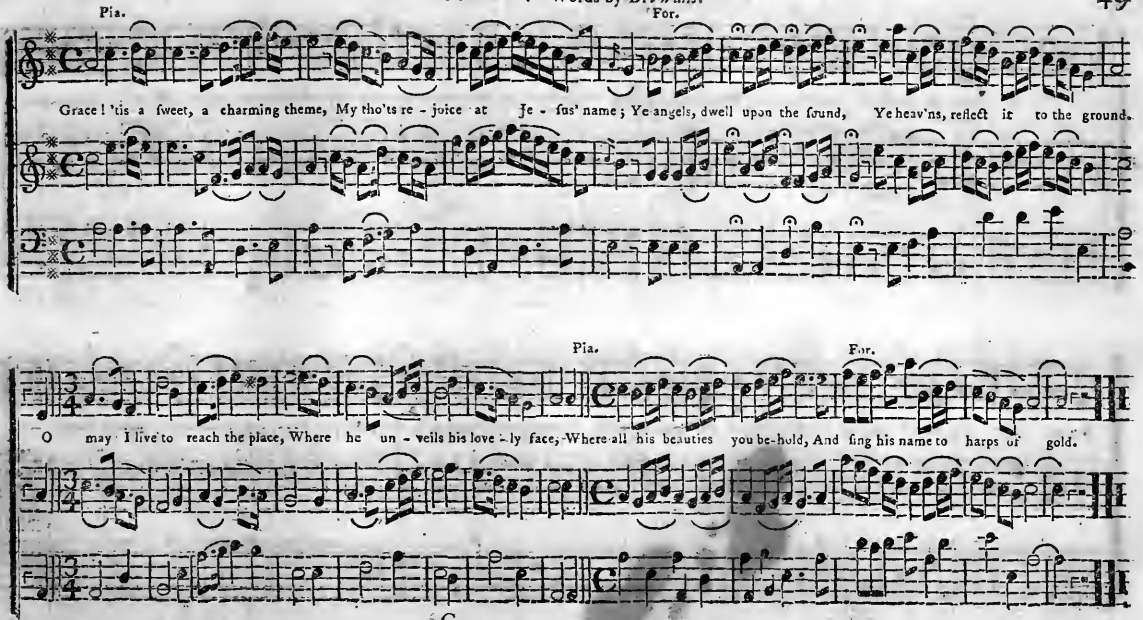
Resignation. Words by Dr. *Doddridge.*



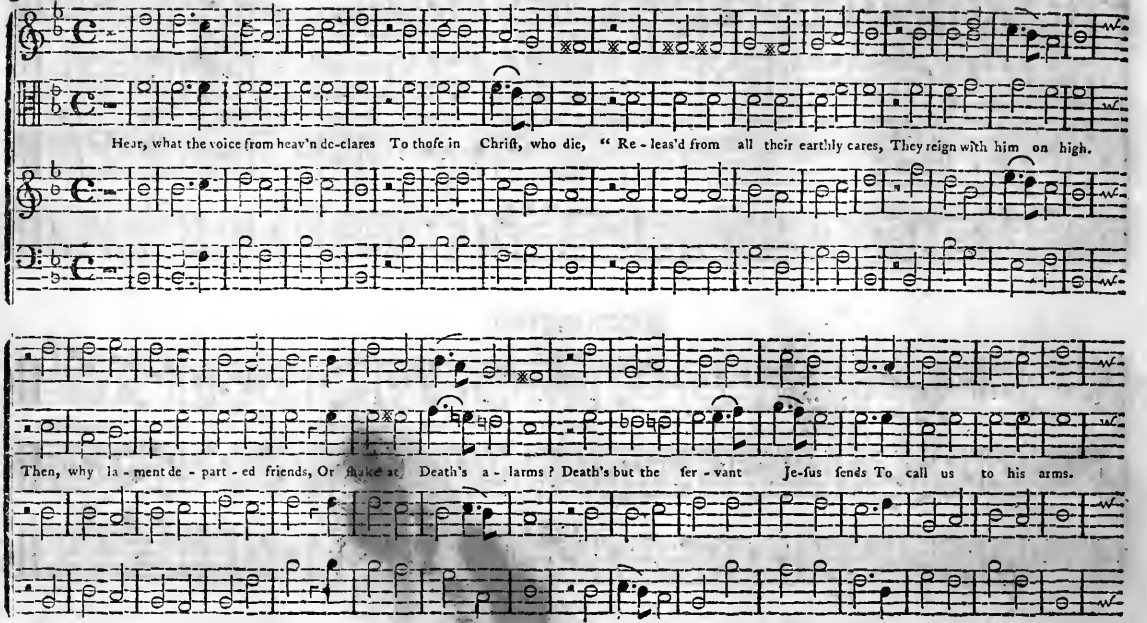
Vienna. Words by *Alline.*

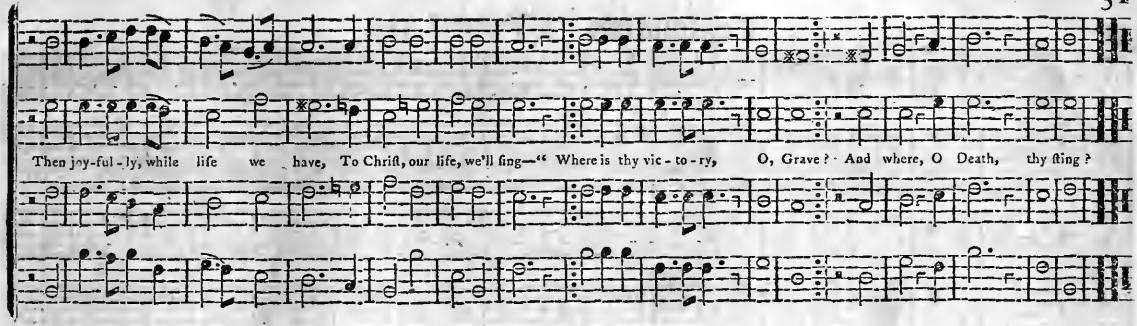


Ulster. Words by Dr. *Watts.*

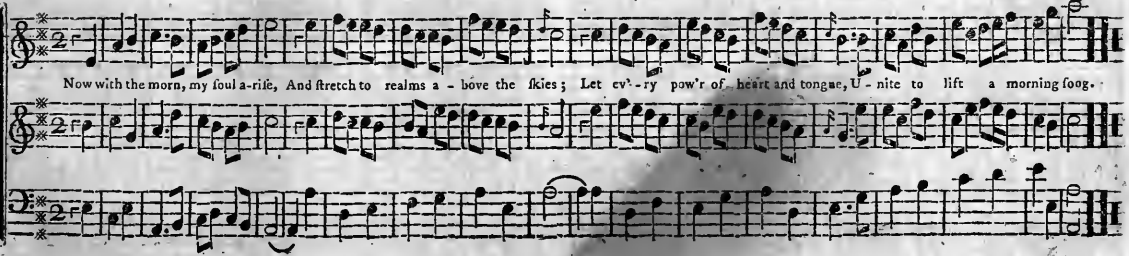


Consolation. A Funeral Air.

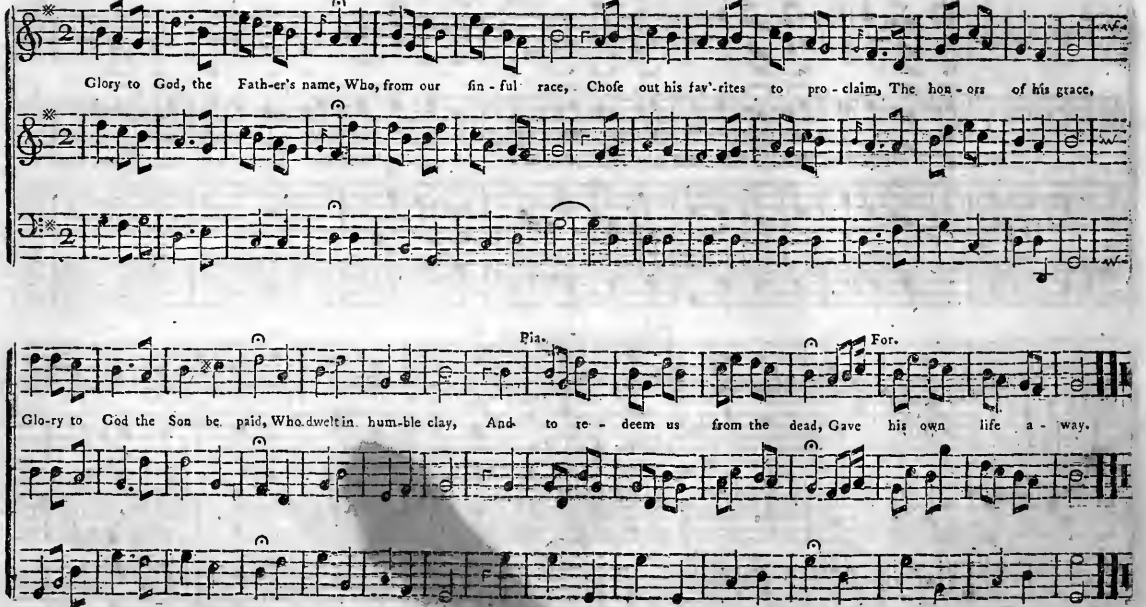


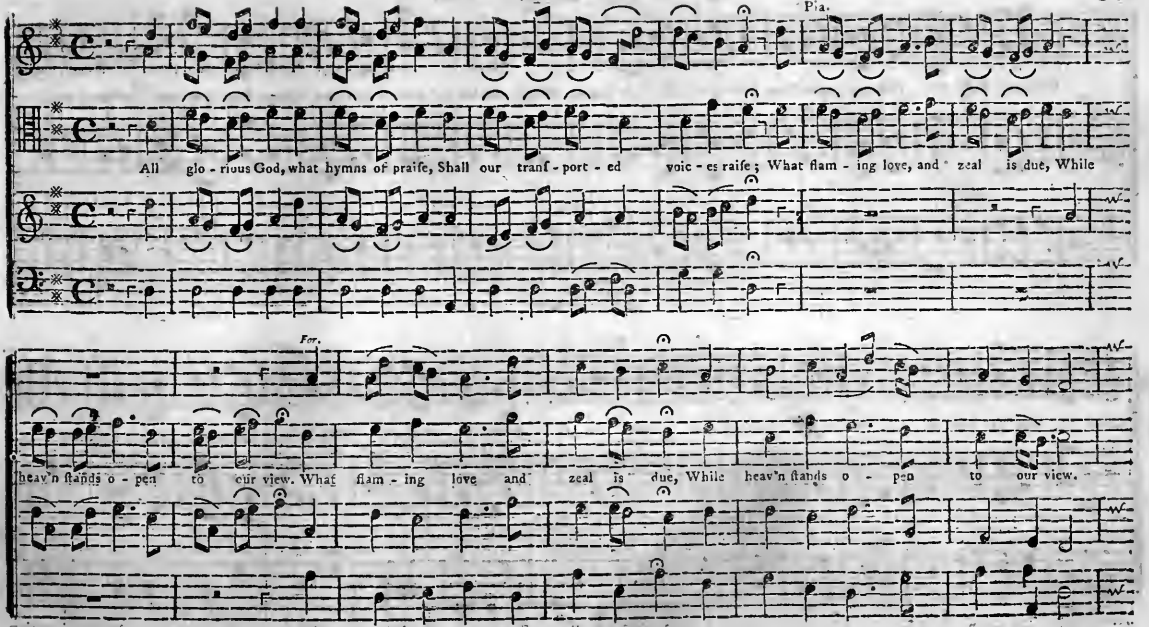

Then joy-ful-ly, while life we have, To Chriſt, our life, we'll ſing—" Where is thy vic-to-ry, O, Grave? And where, O Death, thy ſting?

Mornington.


Now with the morn, my ſoul a-riſe, And ſtretch to realms a-bove the ſkies; Let ev'-ry pow'r of heart and tongue, U-nite to lift a morning ſong.

Fernay. Words by Dr. *Watts*




Pia.
All glo - rious God, what hymns of praiſe, Shall our tranſ - port - ed voic - es raiſe; What flam - ing love, and zeal is due, While
For.
heav'n ſtands o - pen to our view. What flam - ing love and zeal is due, While heav'n ſtands o - pen to our view.

Tenor. Gravemente.

Once we were fall'n, and O! how low, Juſt on the brink of endleſs woe; Doom'd to the her-i-tage of hell, Where ſinners in deep darkneſs dwell.

1ſt Treble. Pia. For.

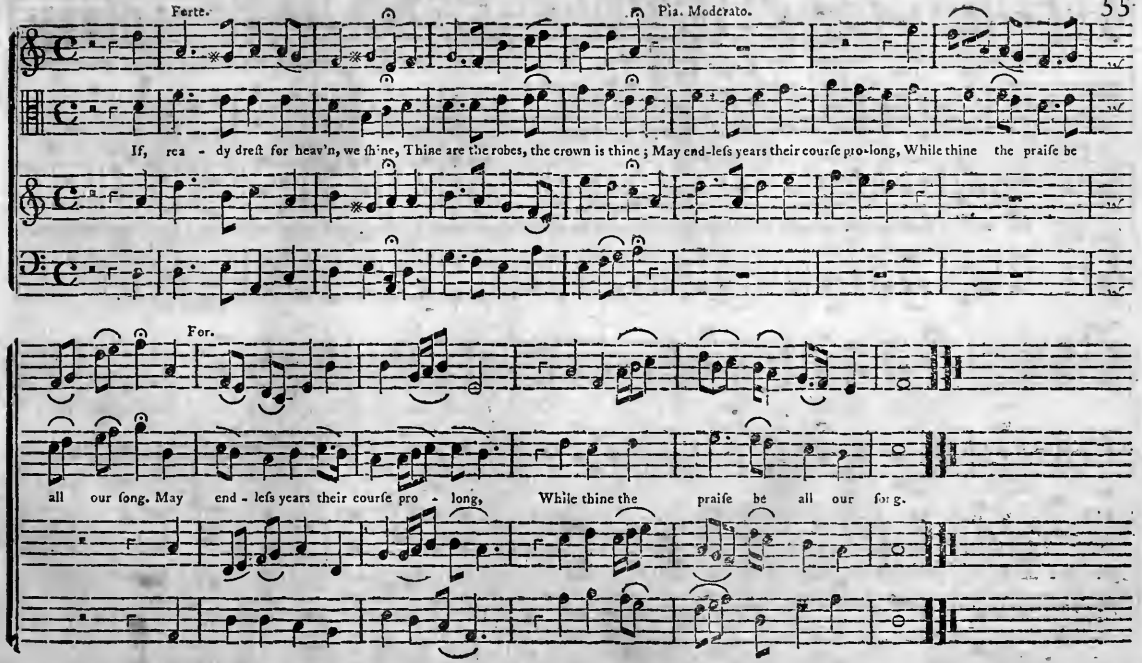
But lo, a cheer-ful ray of light Scat-ters the hor-rid ſhades of night; Lo, what triumphant grace is ſhown To ſouls im-pov'-riſh'd and un-done.

2d Treble.

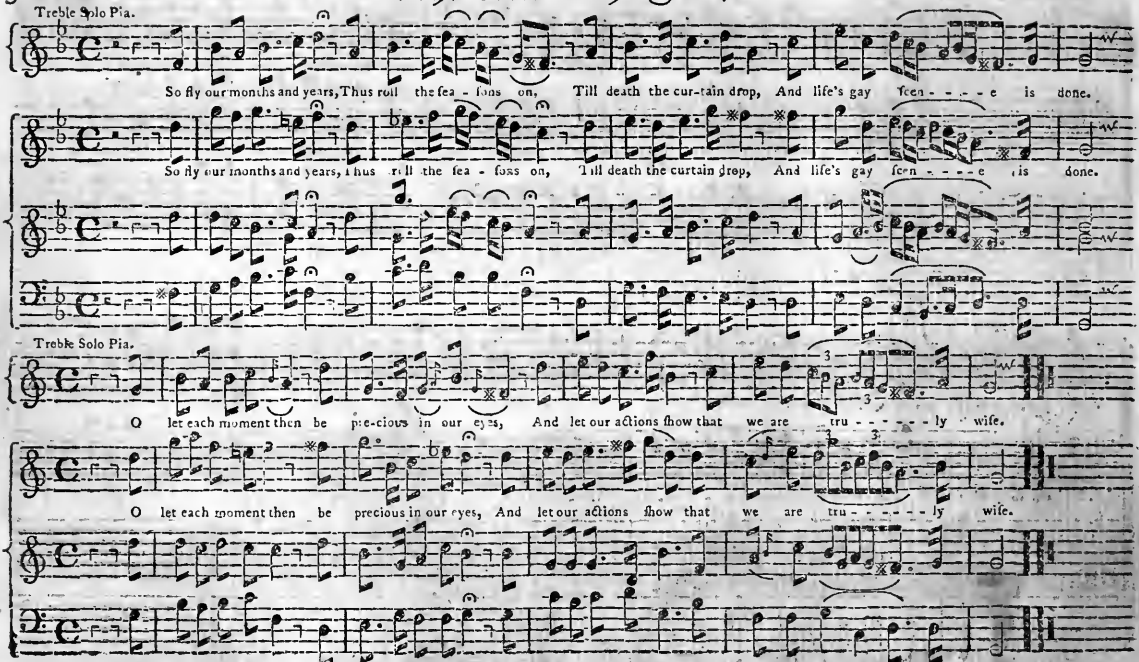
Tenor. Siciliano.

Far, far be-yond theſe mor-tal ſhores A bright in-her-i-tance is ours, Where ſaints in light our com-ing wait, To

ſhare their ho-ly bliſs-ful ſtate. Where ſaints in light our com-ing wait, To ſhare our ho-ly bliſs-ful ſtate.

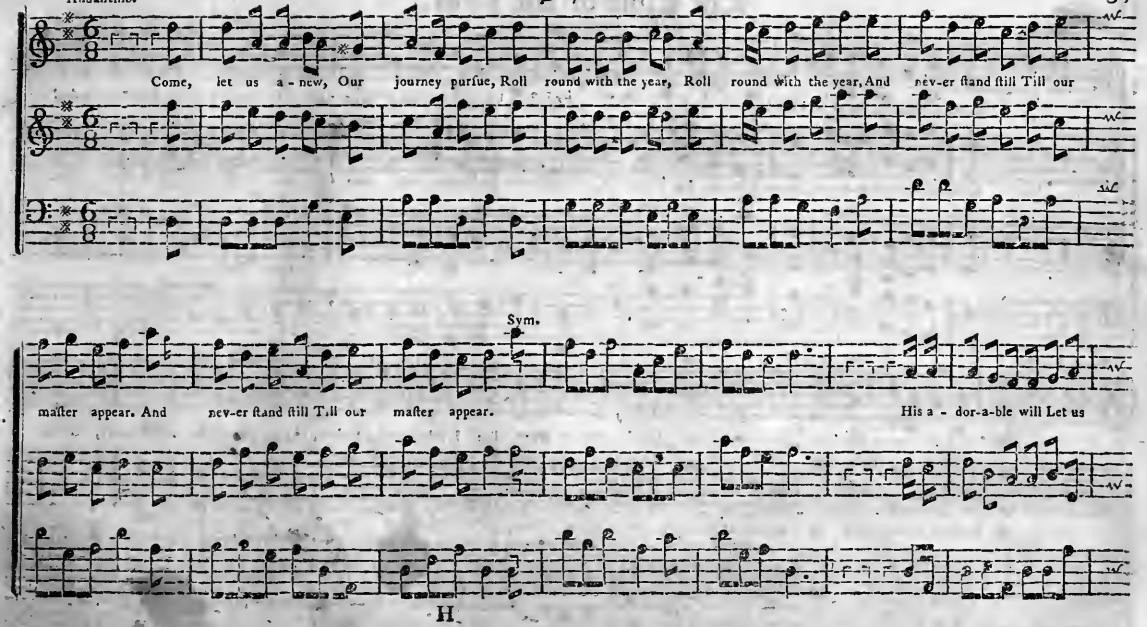

Forte.
Pia. Moderato.
If, rea - dy dreſt for heav'n, we ſhine, Thine are the robes, the crown is thine; May end-leſs years their courſe pro-long, While thine the praiſe be
For.
all our ſong. May end - leſs years their courſe pro - long, While thine the praiſe be all our ſong.

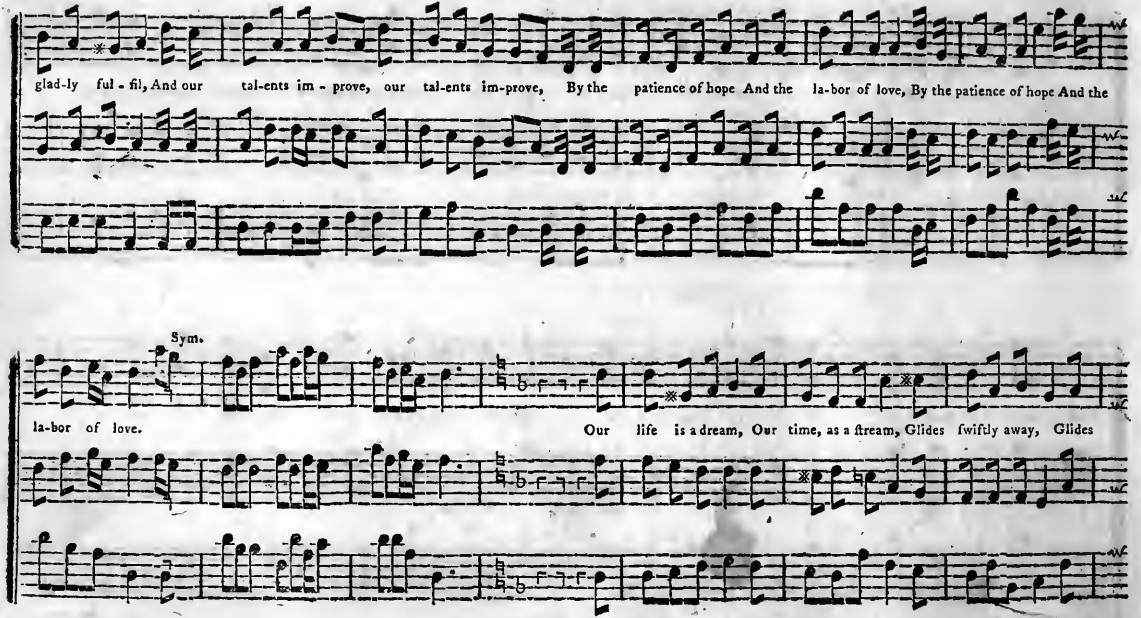
The Close of the Year.

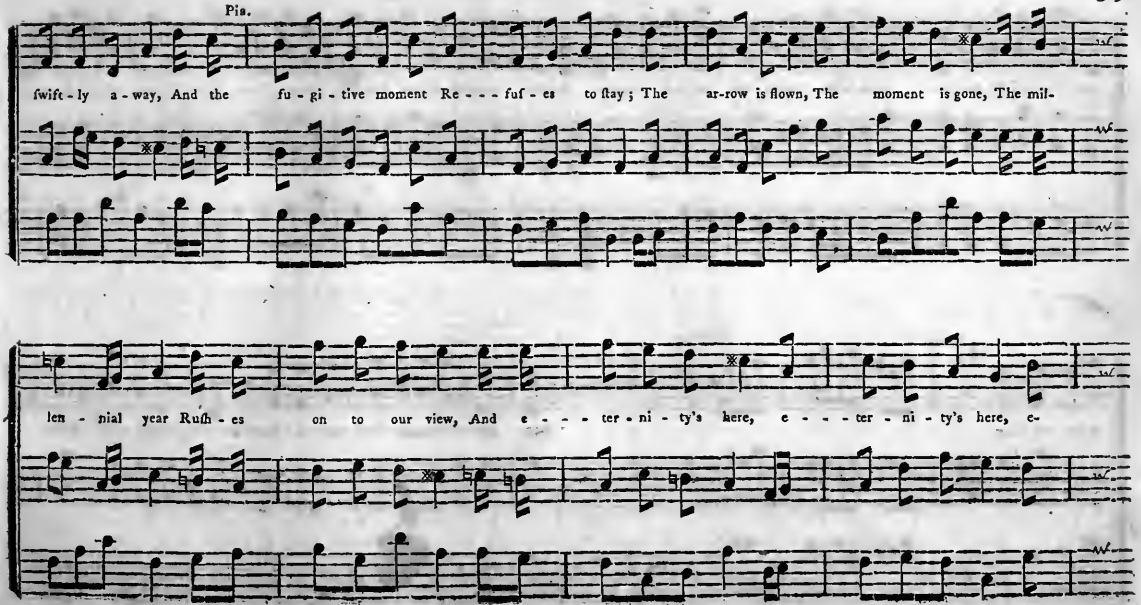


Mexico.

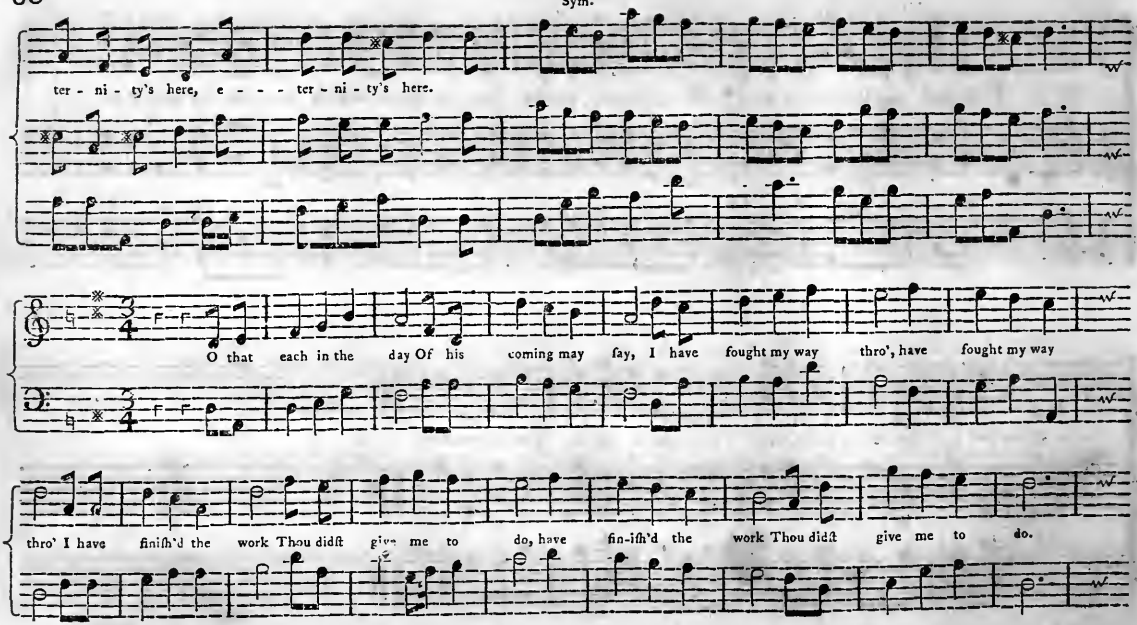
Andantino.

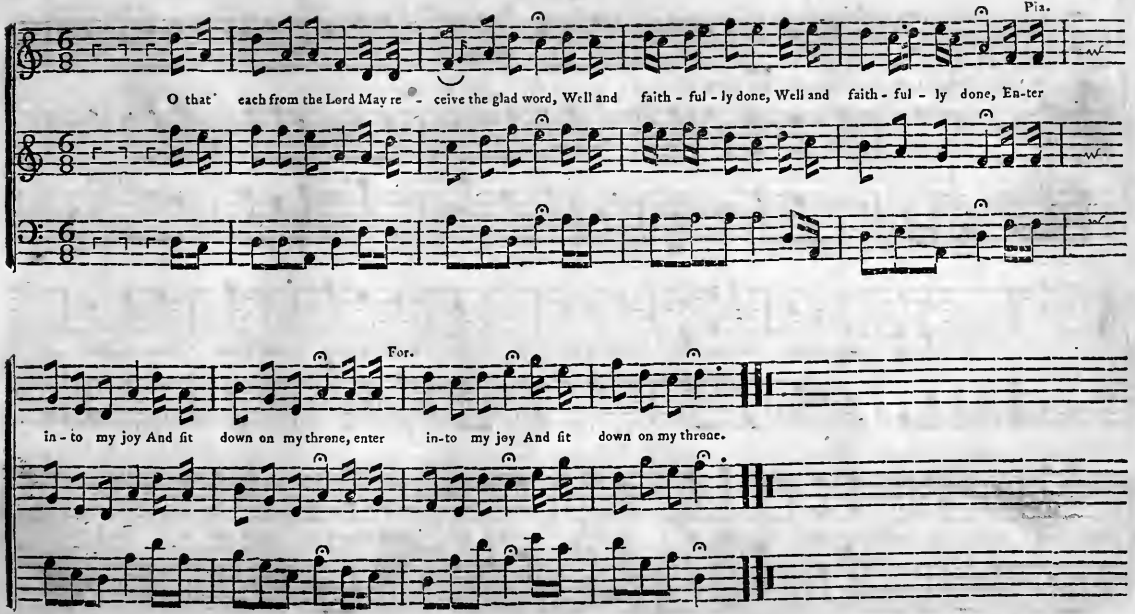


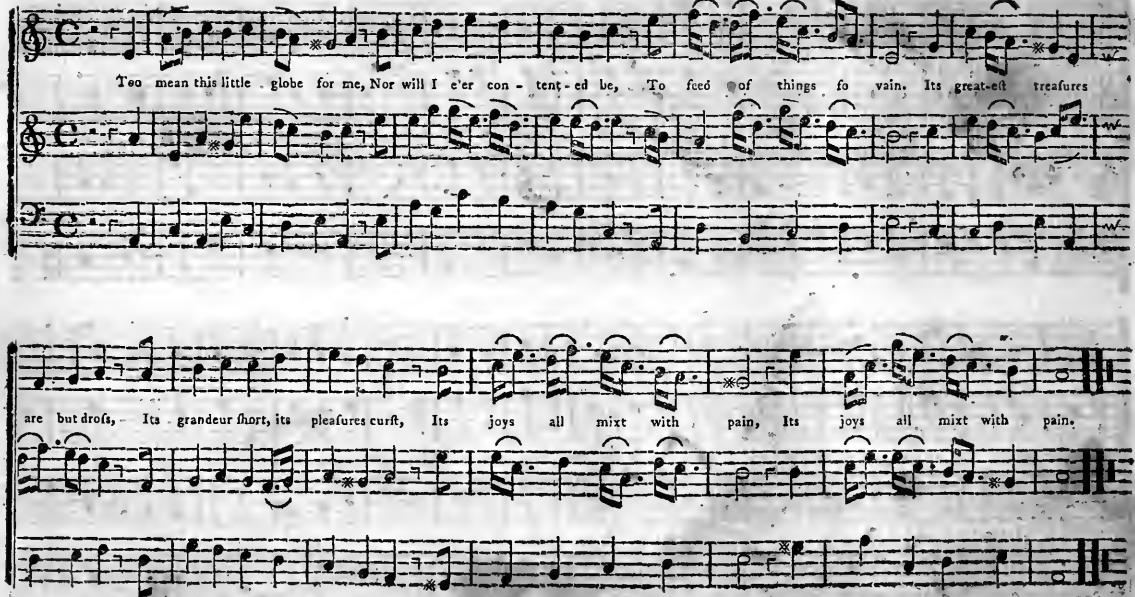

glad-ly ful - fil, And our tal-ents im - prove, our tal-ents im-prove, By the patience of hope And the la-bor of love, By the patience of hope And the
Sym.
la-bor of love.
Our life is a dream, Our time, as a ſtream, Glides ſwiftly away, Glides

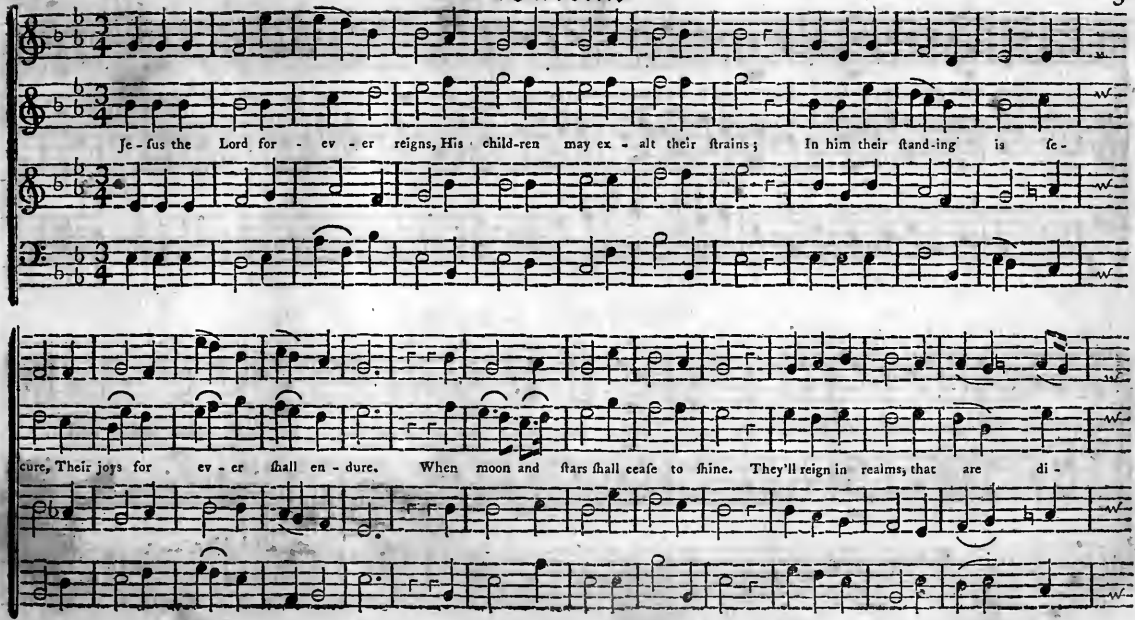

Pia.
swift - ly a - way, And the fu - gi - tive moment Re - - - fuſ - es to ſtay; The ar-row is flown, The moment is gone, The mil-
len - nial year Ruſh - es on to our view, And e - - - - ter - ni - ty's here, e - - - - ter - ni - ty's here, e-

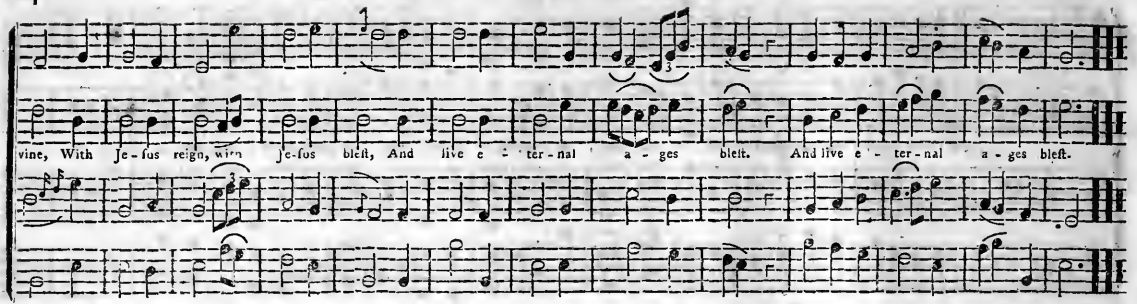
Sym.


ter - ni - ty's here, e - - - - ter - ni - ty's here.
O that each in the day Of his coming may fay, I have fought my way thro', have fought my way
thro' I have finish'd the work Thou didst give me to do, have fin-ish'd the work Thou didst give me to do.

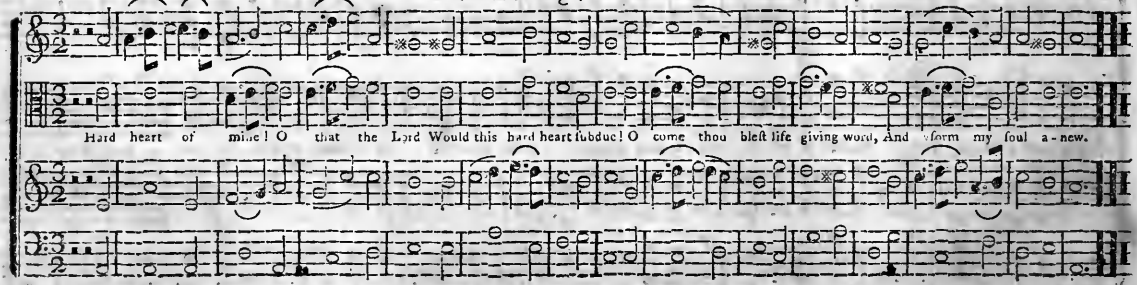

Pia.
O that each from the Lord May re - ceive the glad word, Well and faith - ful - ly done, Well and faith - ful - ly done, En-ter
For.
in - to my joy And sit down on my throne, enter in-to my joy And sit down on my throne.


Too mean this little globe for me, Nor will I e'er con - tent - ed be, To feed of things so vain. Its great-est treasures
are but dross, Its grandeur short, its pleasures curst, Its joys all mixt with pain, Its joys all mixt with pain.


Je - ſus the Lord for - ev - er reigns, His child-ren may ex - alt their ſtrains; In him their ſtand-ing is ſe-
cure, Their joys for ev - er ſhall en - dure. When moon and ſtars ſhall ceaſe to ſhine. They'll reign in realms, that are di -

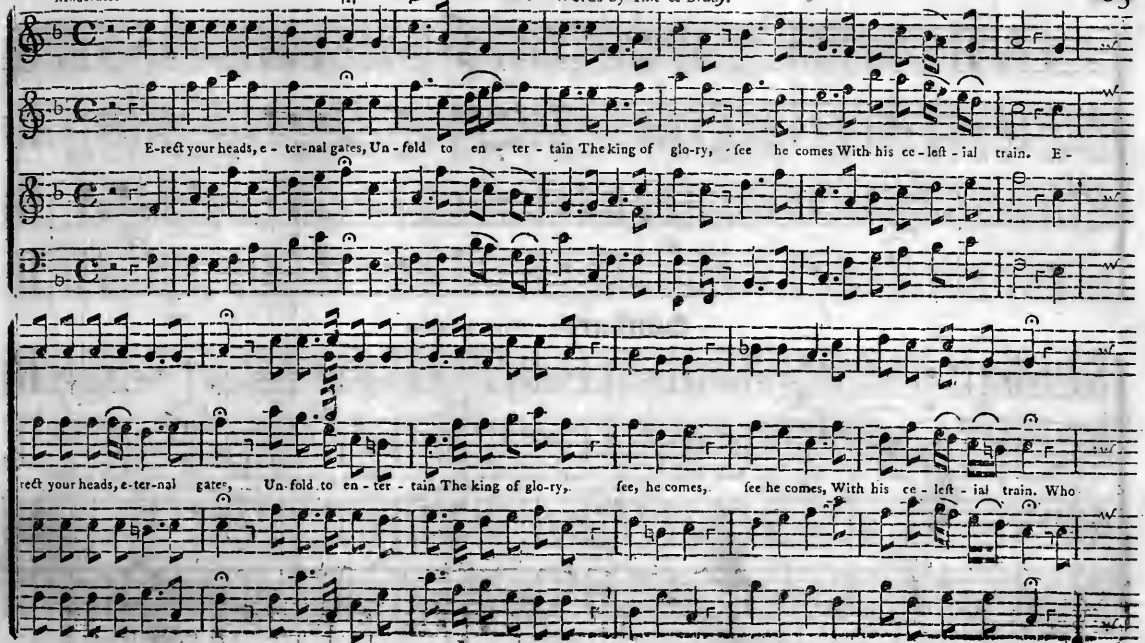


Sunbury. Words by *Alline.*

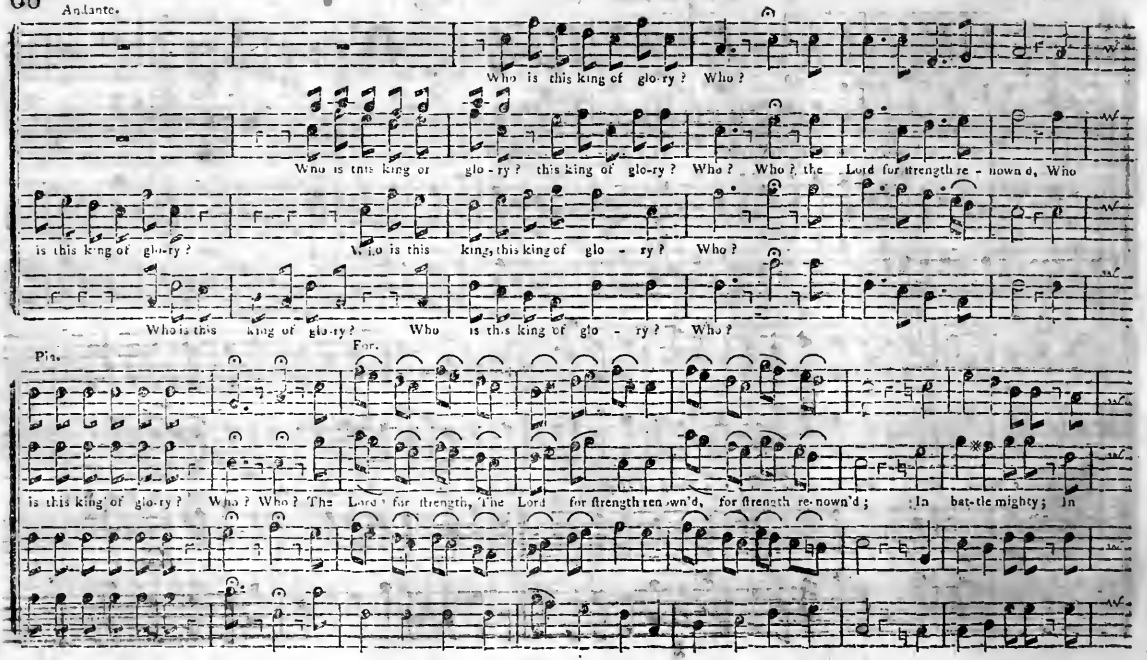


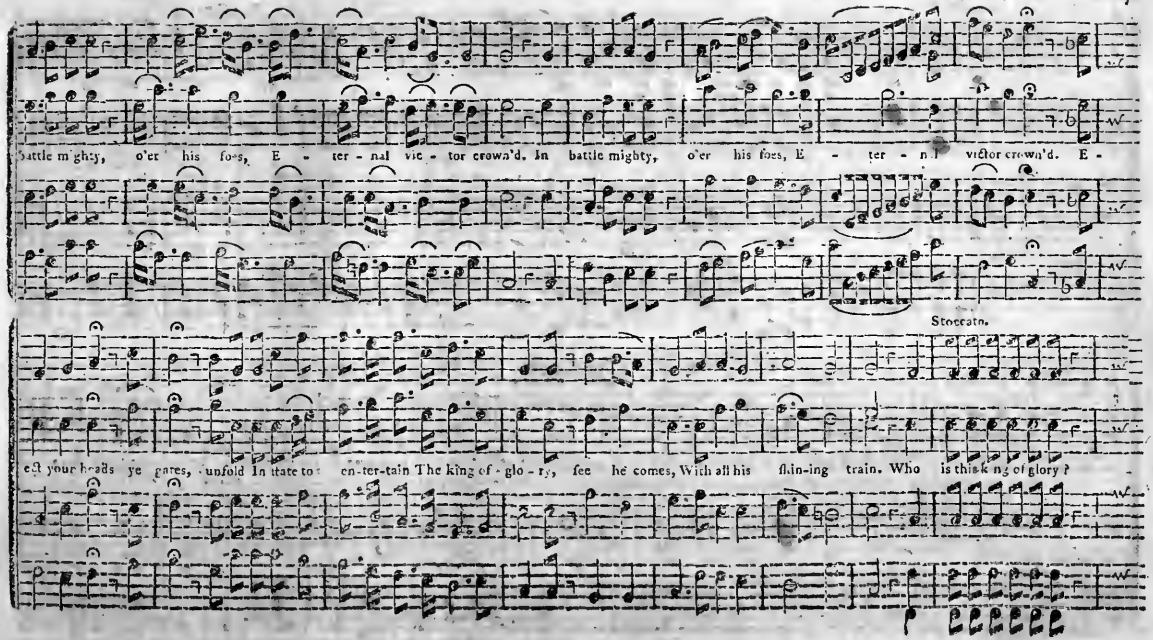
Moderato.

Marietta. Words by *Tate & Brady.*



Andante.


Who is this king of glo-ry? Who?
Who is this king of glo-ry? this king of glo-ry? Who? Who? the Lord for strength re-nown'd, Who
is this king of glo-ry? Who is this king, this king of glo - ry? Who?
Who is this king of glo-ry? Who is this king of glo - ry? Who?
Pia. For.
is this king of glo-ry? Who? Who? The Lord for strength, The Lord for strength renown'd, for strength re-nown'd; In bat-tle mighty; In

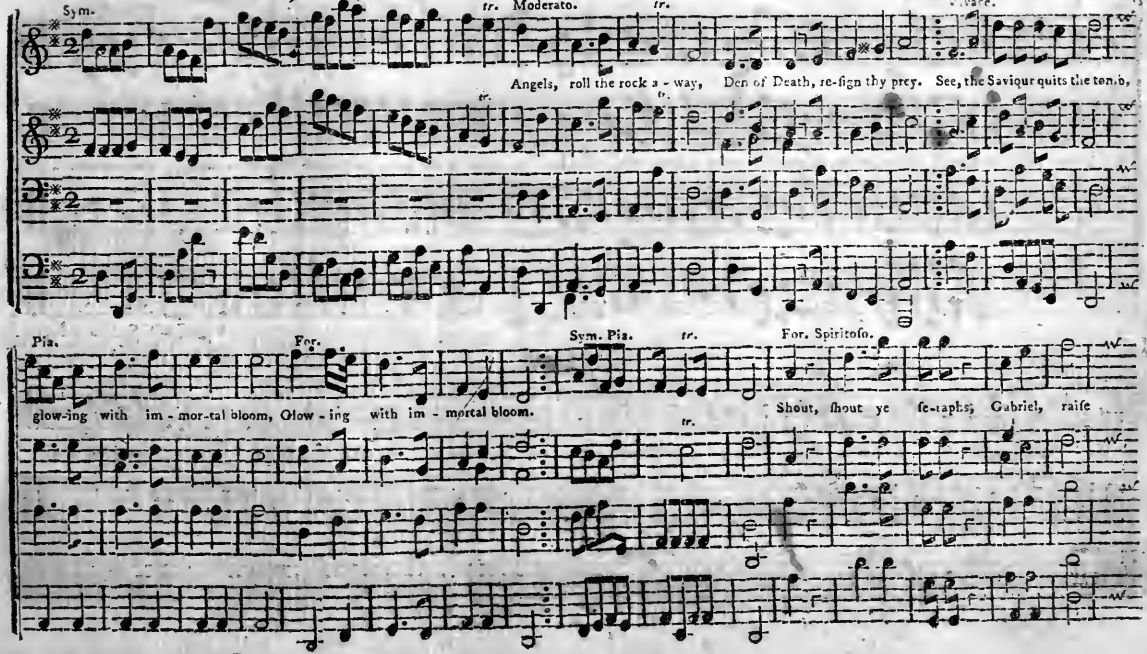

battle mighty, o'er his foes, E - ter - nal vic - tor crown'd. In battle mighty, o'er his foes, E - ter - nal victor crown'd. E -
Staccato.
ft your heads ye gates, unfold In state to en-ter-tain The king of - glo - ry, see he comes, With all his shin-ing train. Who is this king of glory?

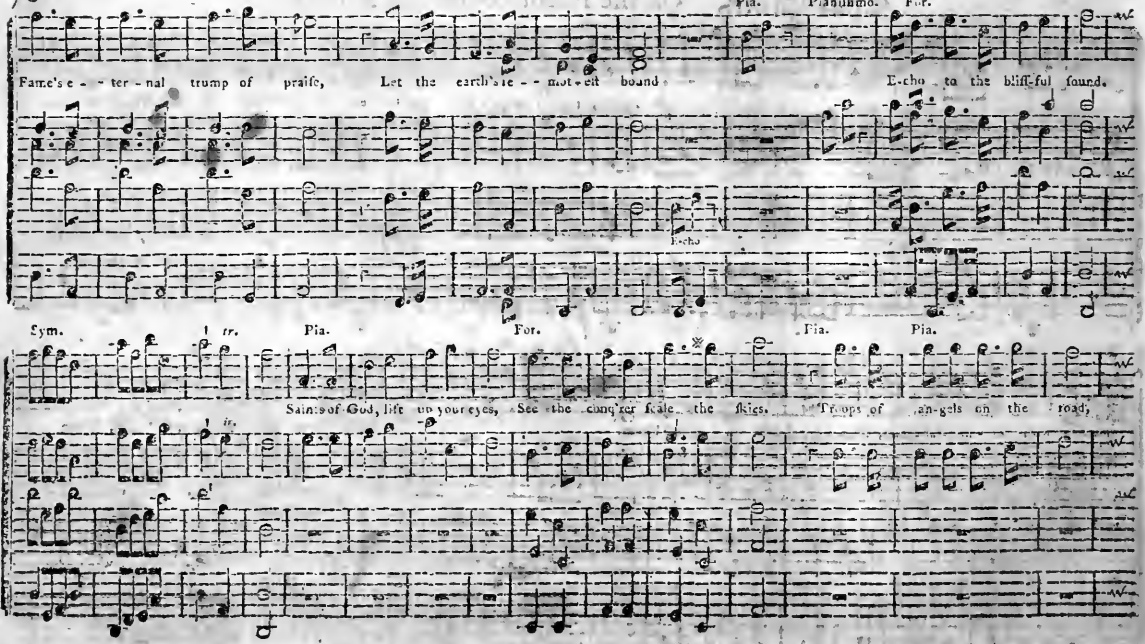
Pia. For. Moderato. Fortiſſimo.

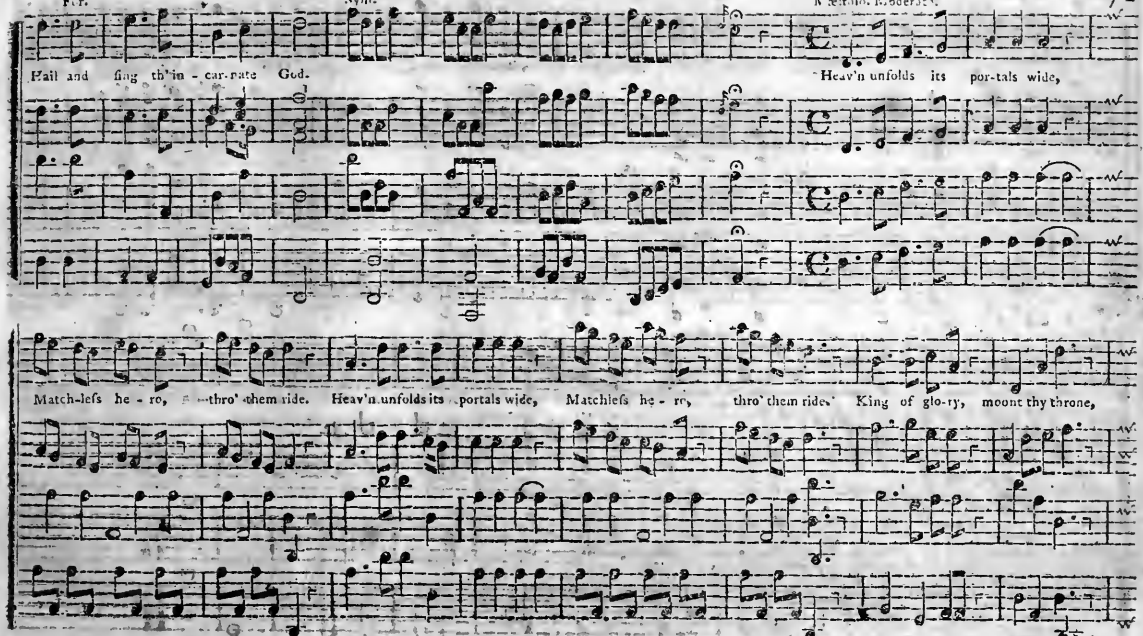
Who? who? who? The Lord of hoſts renown'd; Of glory he alone is king, Who is with glo - ry crown'd. Of glory he a-lone is king, Who is with glo - ry crown'd.

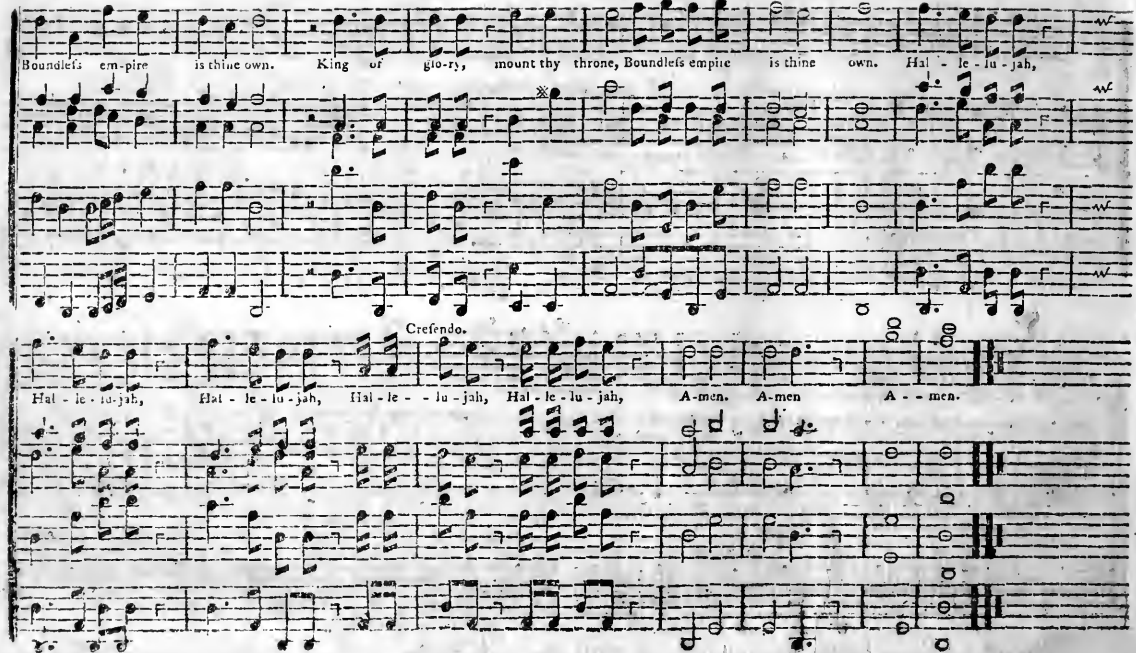
Oxford.

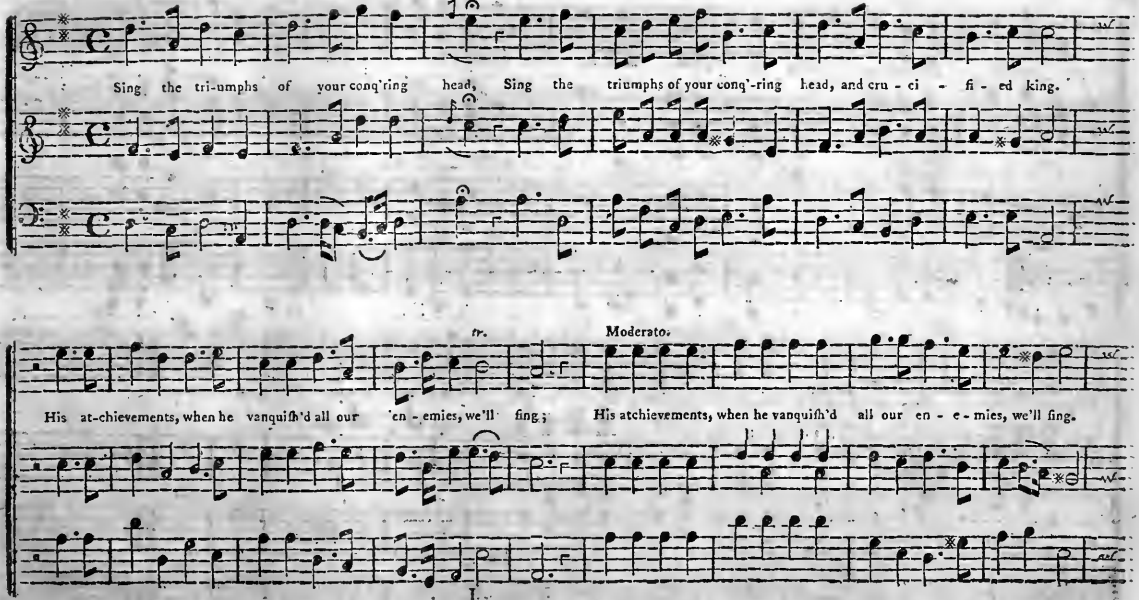
Vile wretch I am! where ſhall I flee, To hide my guil-ty head? My ſins I feel, and here I be In re - gions of the dead.


Sym.
tr. Moderato.
tr.
Vivace.
Angels, roll the rock a - way, Death, re-sign thy prey. See, the Saviour quits the tomb,
tr.
tr.
Pia.
For.
Sym. Pia.
tr.
For. Spiritoso.
glow-ing with im - mor-tal bloom, Glow - ing with im - mortal bloom.
Shout, shout ye se-raphs, Gabriel, raise
tr.


Pia. Pianissimo. For.
Fame's e - - ter - nal trump of praise, Let the earth's re - - mot - est bound E-cho to the bliss-ful sound.
Echo
Sym. tr. Pia. For. Pia. Pia.
Saints of God, lift up your eyes, See the conq'ror scale the skies. Troops of an-gels on the road,
tr.


Hail and sing th'in - car-nate God.
Heav'n unfolds its por-tals wide,
Match-less he - ro, thro' them ride. Heav'n unfolds its portals wide, Matchless he - ro, thro' them rides. King of glo-ry, mount thy throne,


Moderato.
Boundleſs em-pire is thine own. King of glo-ry, mount thy throne, Boundleſs empire is thine own. Hal - le - lu - jah,
Crefendo.
Hal - le - lu-jah, Hal - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah, A-men. A-men A - - men.


Sing the tri-umphs of your conq'ring head, Sing the triumphs of your conq'-ring head, and cru - ci - fi - ed king.
tr.
Moderato.
His at-chievements, when he vanquish'd all our en - emies, we'll sing; His atchievements, when he vanquish'd all our en - e - mies, we'll sing.

Pia. For.

Moſt tri-umphant, great and glorious, He from death and hell a - roſe; In him all his church victorious Triumph'd o'er her dread - ful foes.

High aſcend-ing 'midſt an-gel - ic Songs and ſounds of trum-pets loud, In e - ter-nal triumphs lead-ing All the captives of his blood.

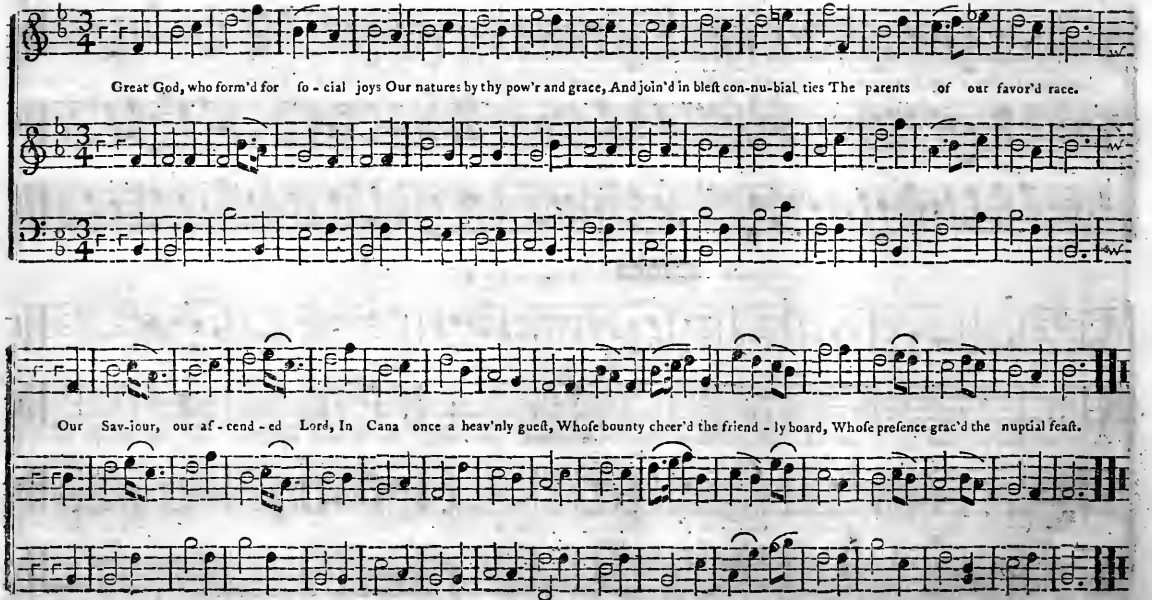
For. Crescendo. Moderato.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry, glo - ry, glo - ry, Lord, be thine.

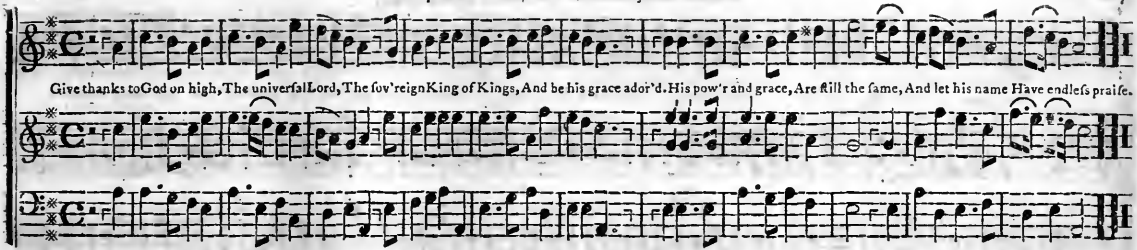
Stow. Words by Dr. *Watts*.

O for a shout of sa - cred joy To God the sov' - reign king, Let ev' - ry land their tongues employ, And hymns of tri - umph sing.

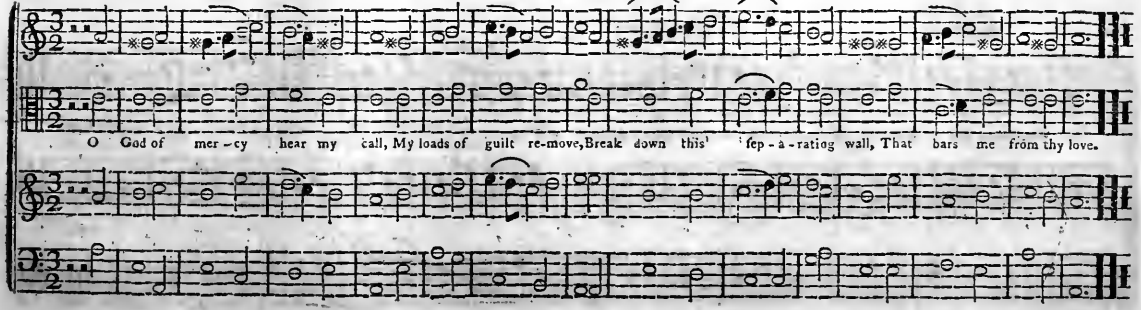
Winchendon. Words by *Barlow.*



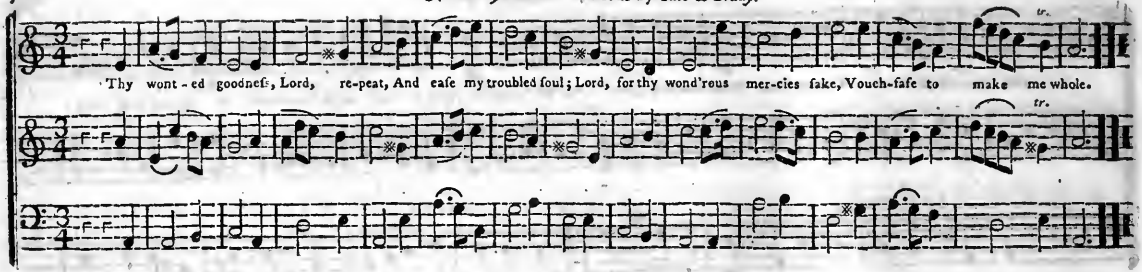
Montfort. Words by Dr. *Watts.*



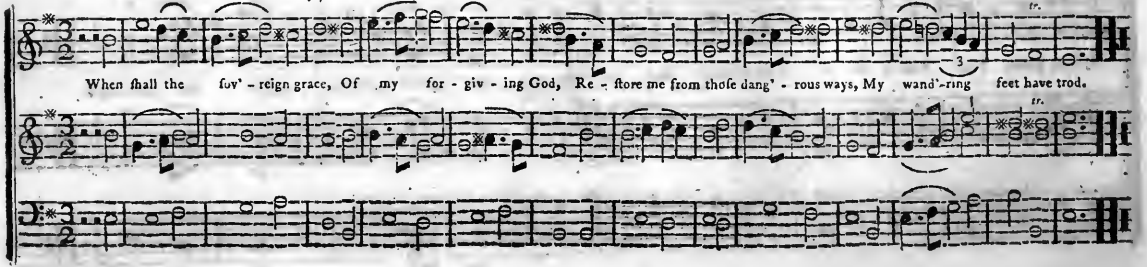
Elden. Words by Dr. *Watts.*



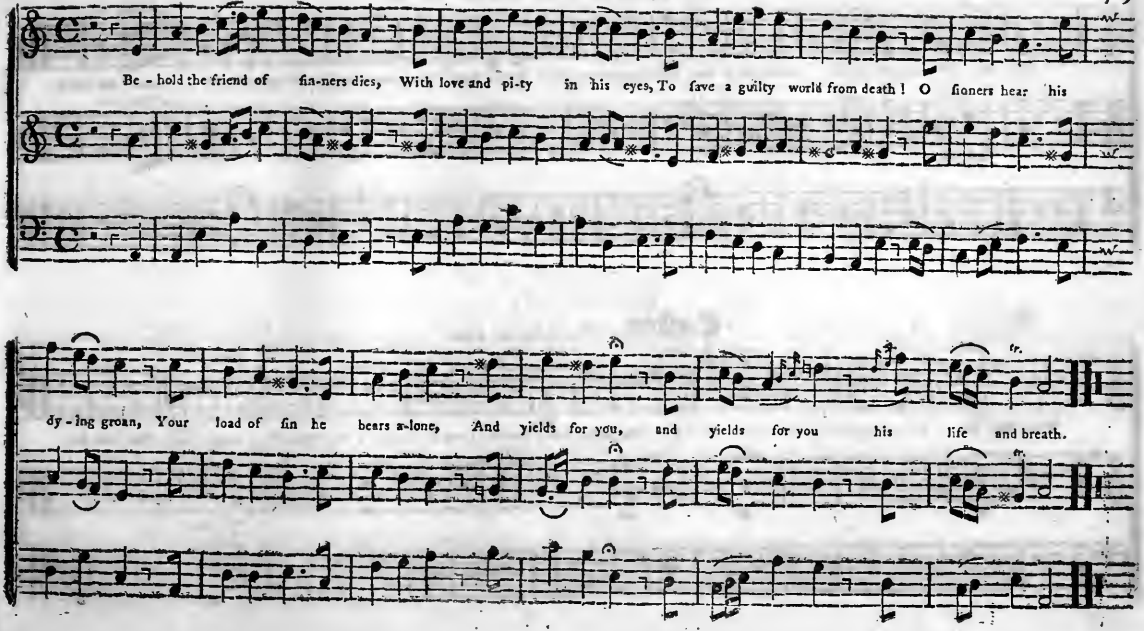
Norham. Words by *Tate & Brady.*



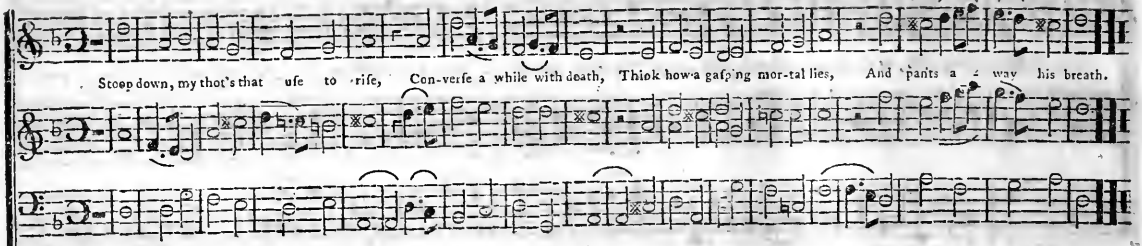
Eaſton. Words by Dr. *Watts.*



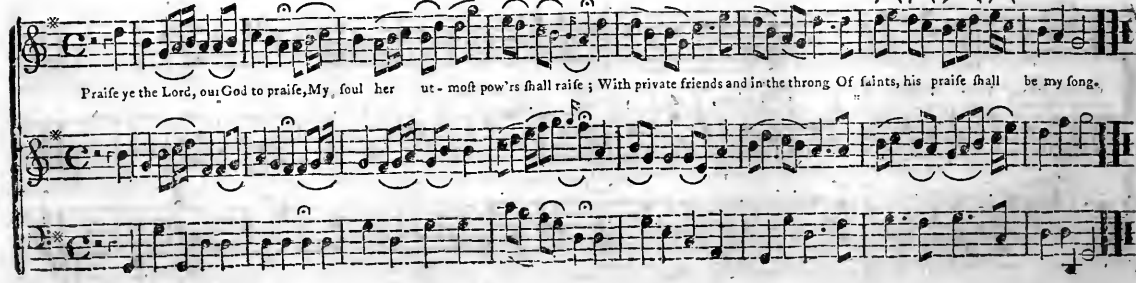
Western. Words by *Alline.*



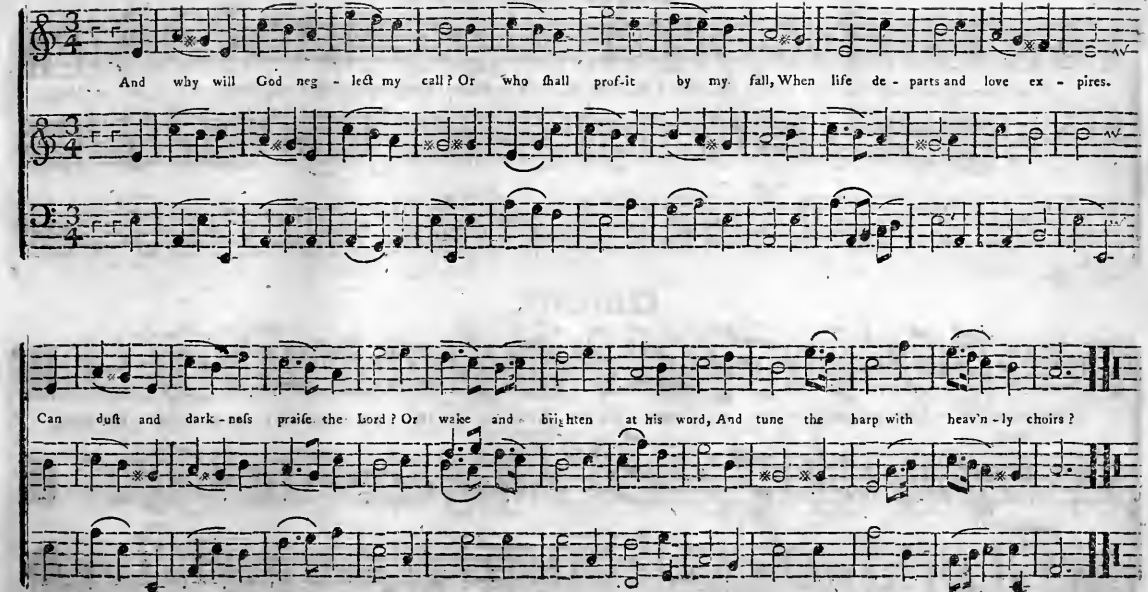
Hague. Words by Dr. *Watts*.



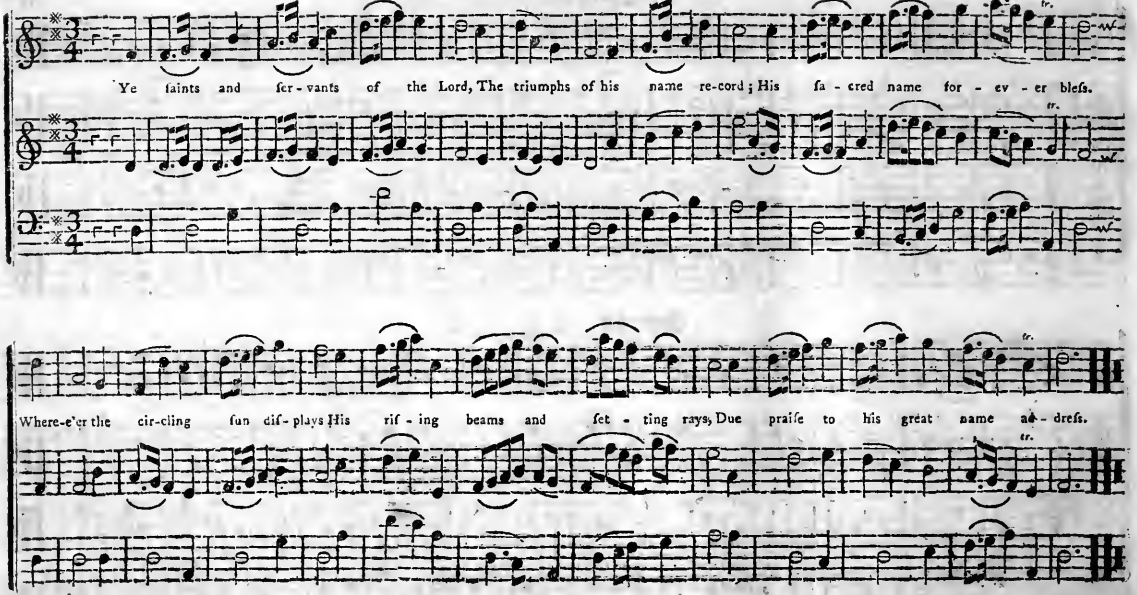
Wellfleet.



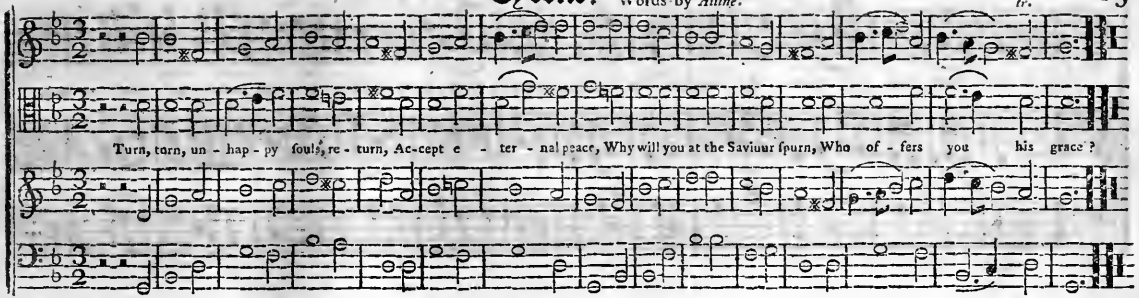
Birmingham. Words by *Barlow.*



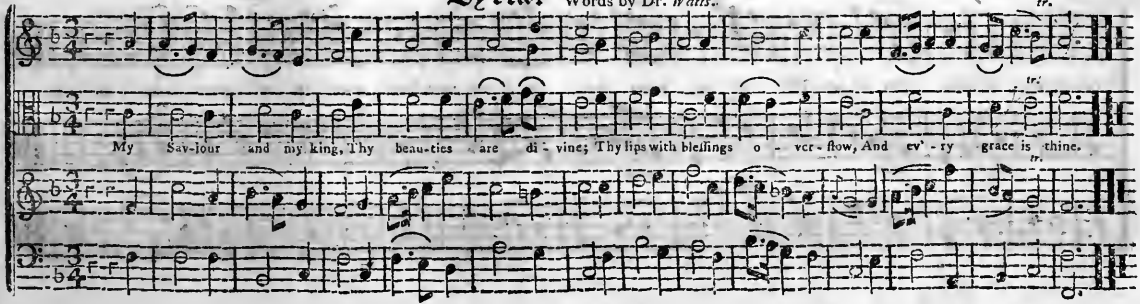
Germany. Words by *Tate & Brady.*



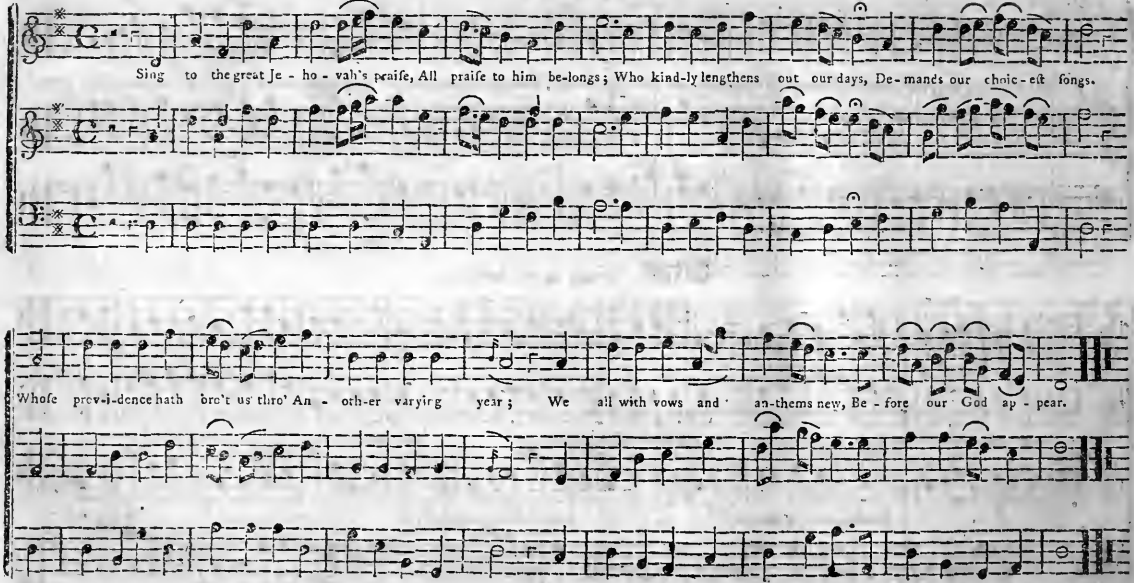
Cyrene. Words by *Alline*.



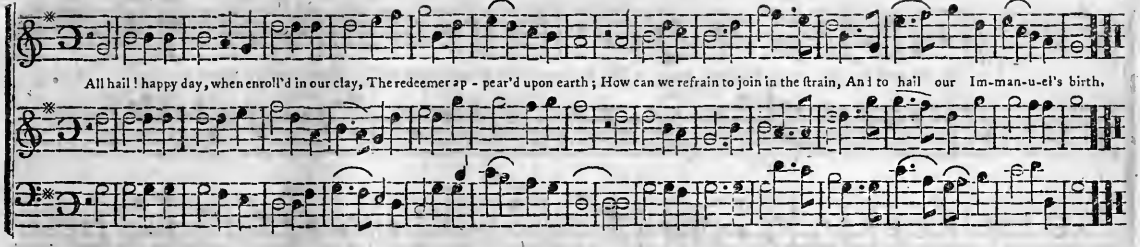
Syria. Words by Dr. *Watts*.



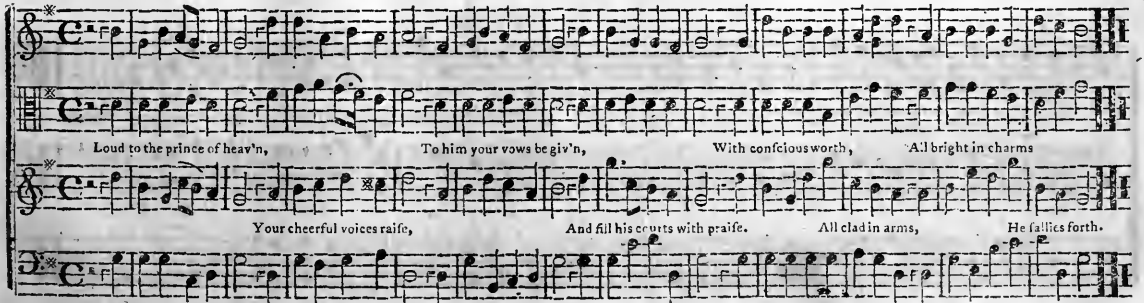
Fayetteville. For New Year's Day.



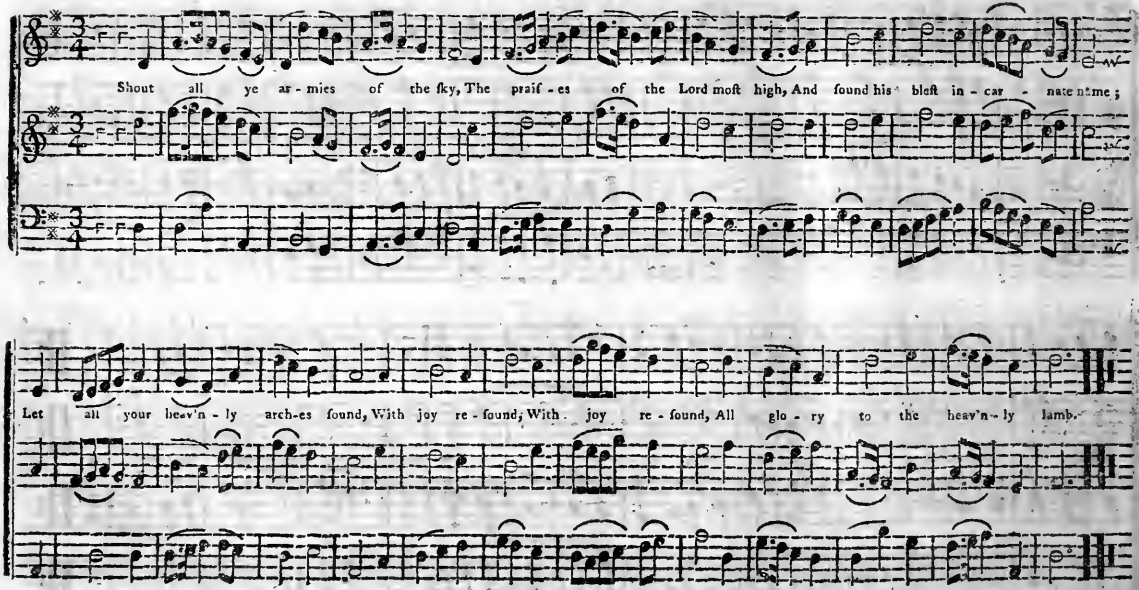
Moderato.



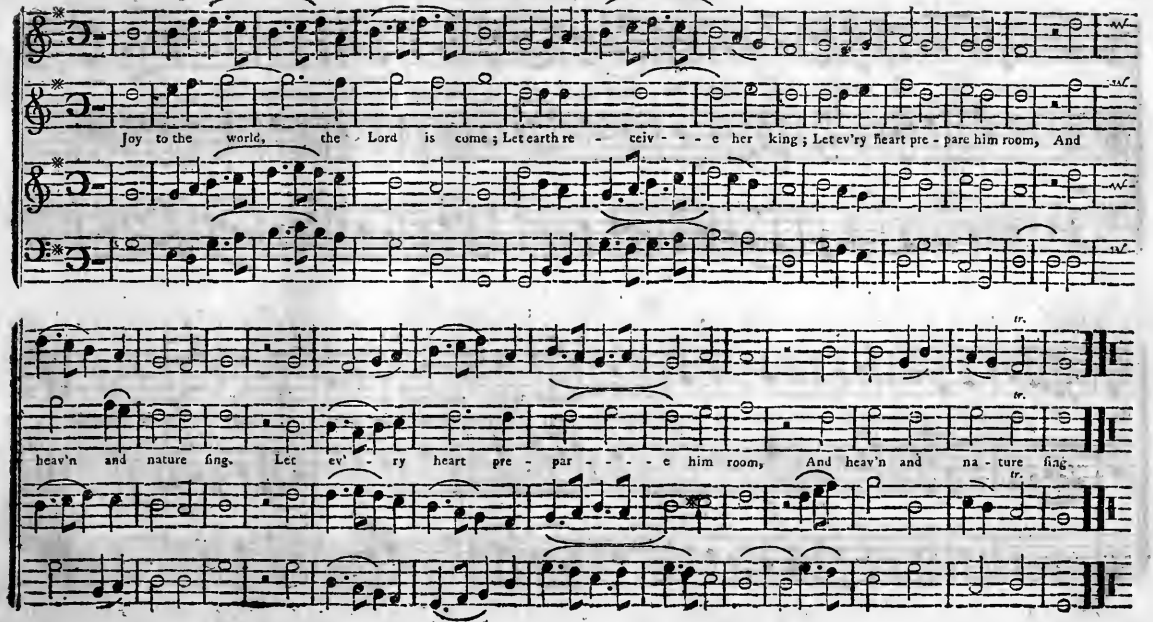
Ulm. Words by Dr. *Doddridge.*



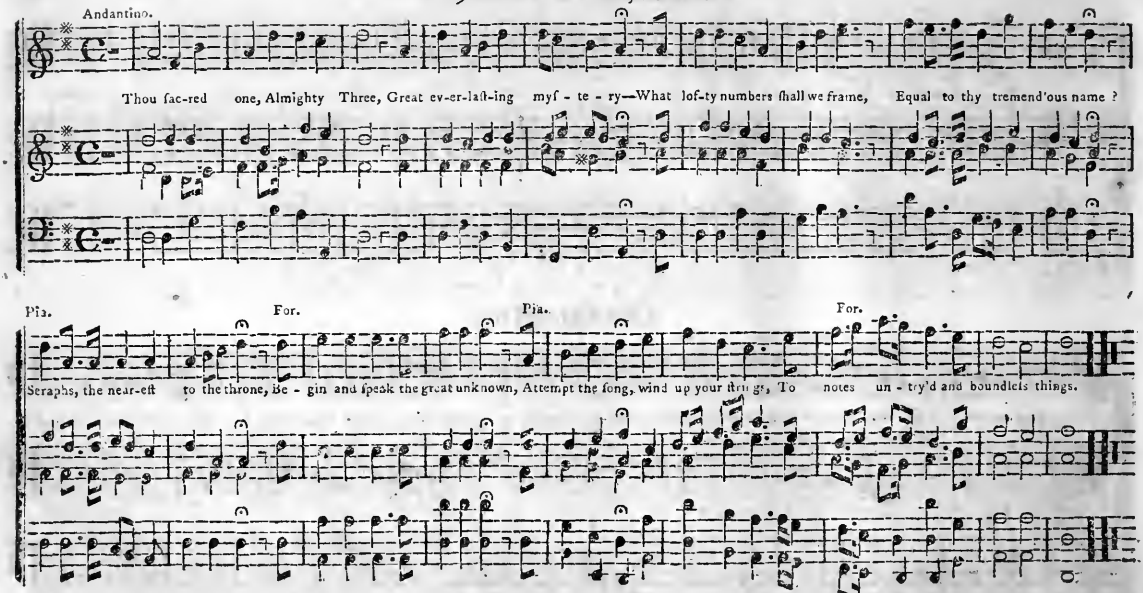
Athdale. Words by *Alline*.



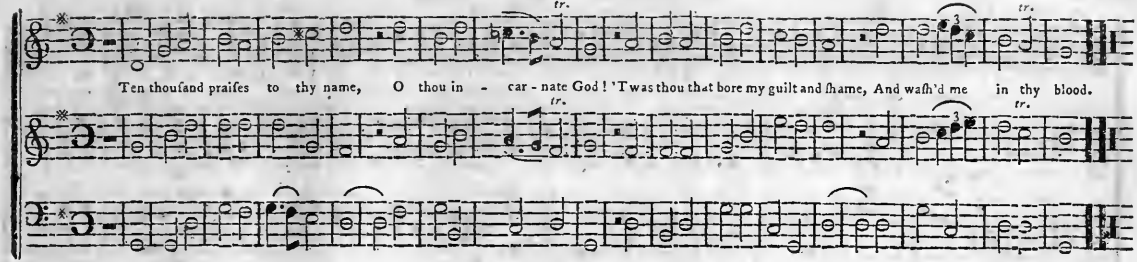
Warsaw. Words by Dr. *Watts*.



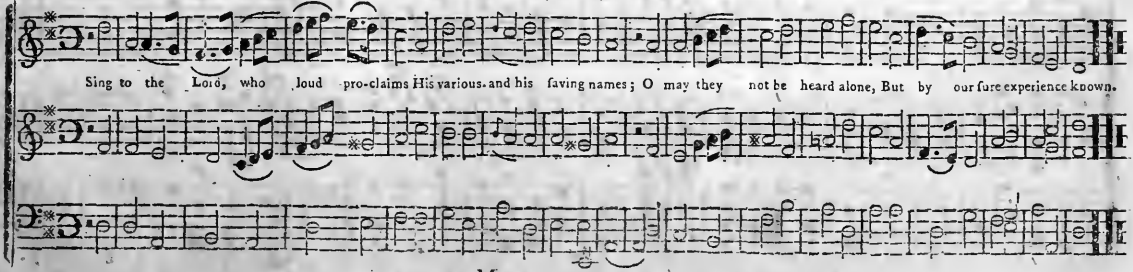
Chelsea. Words by Dr. *Watts.*



Edgeware. Words by *Alline.*



Northington.



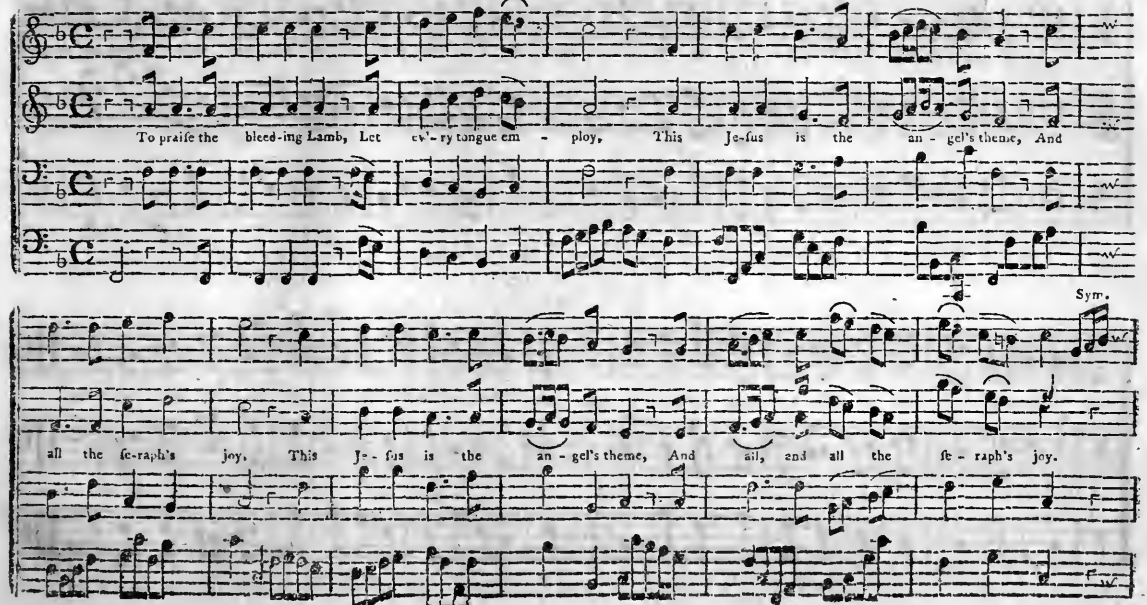
Oſtend. Words by *Alline.*

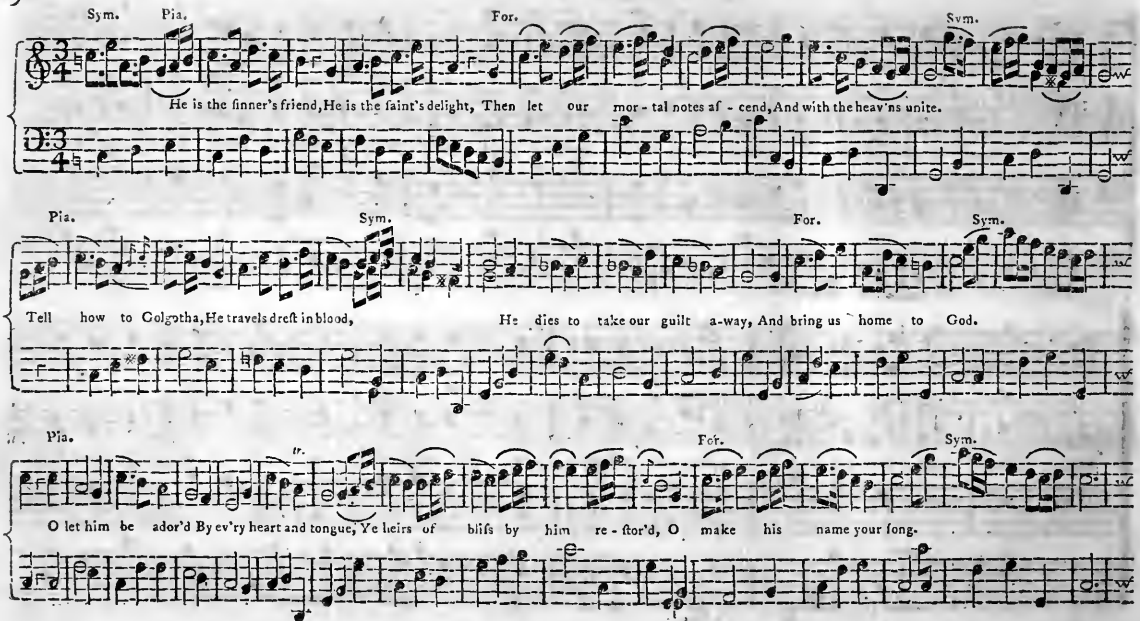
A - wake my ſoul, with pleaſ-ure ſing, For thy Re-deem-er reigns; I'll ſoar with rapture on the wing, And raiſe im-mor-tal ſtrains.

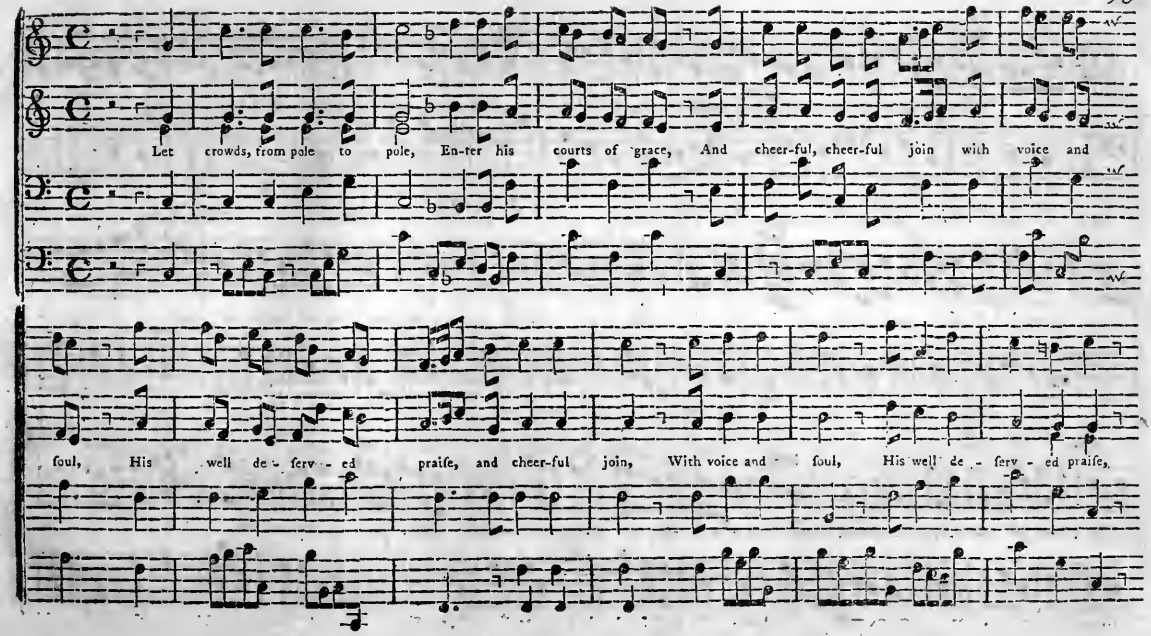
Pia. For.

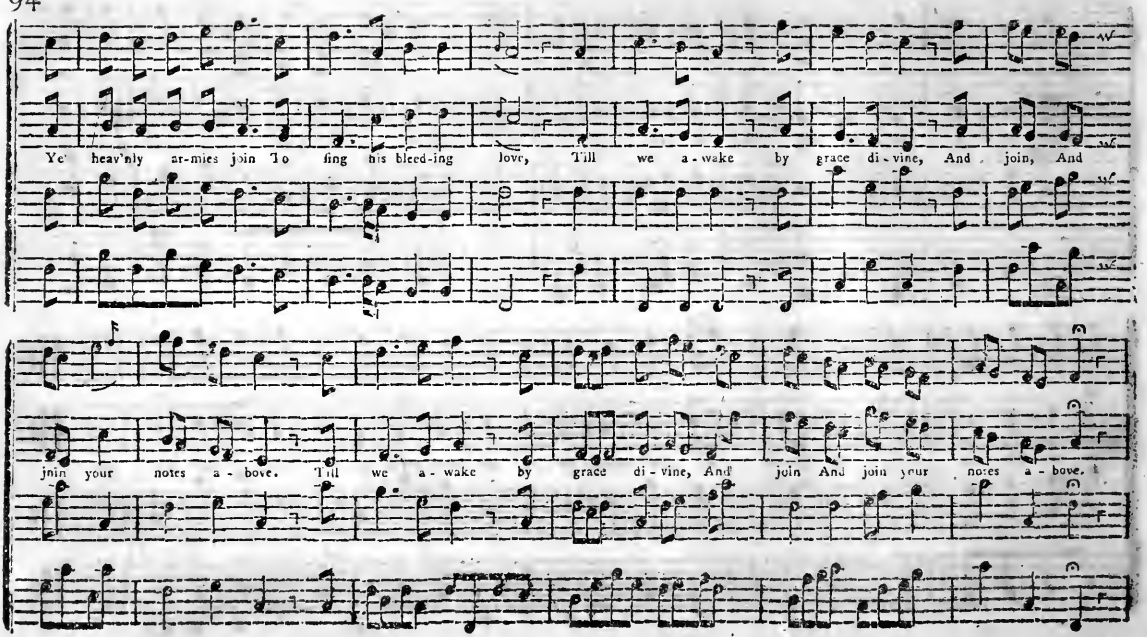
My Je-ſus loves to hear my voice And wipe my tears a - way; And I ſhall yet with him re-joice In ev - er - laſt - ing day.

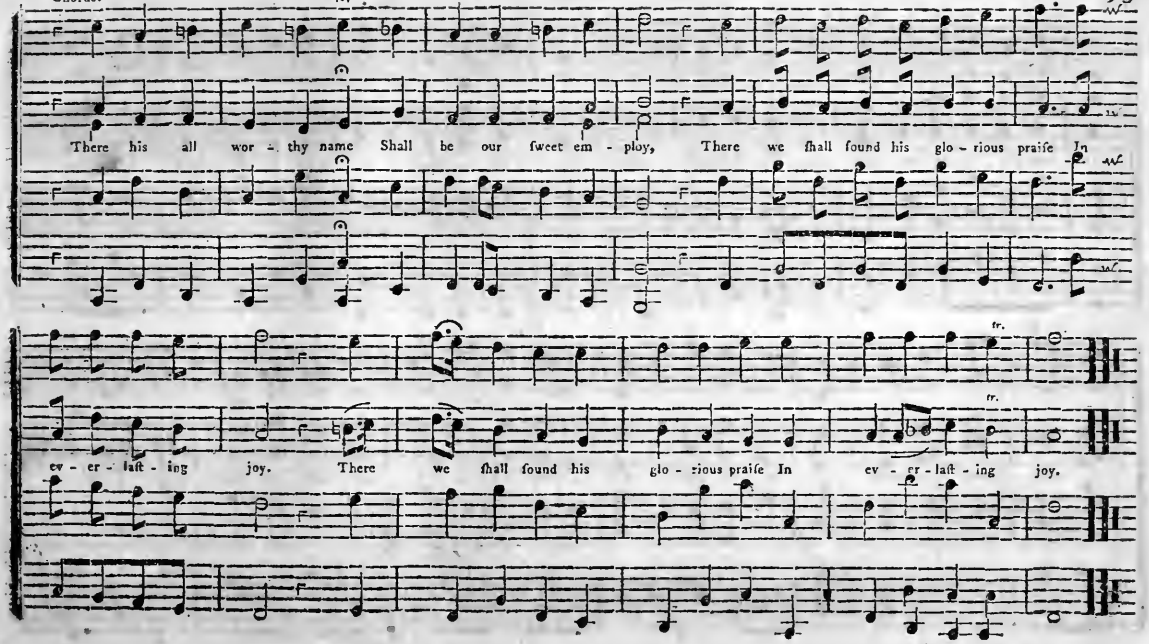
Baltimore. Words by *Alline.*



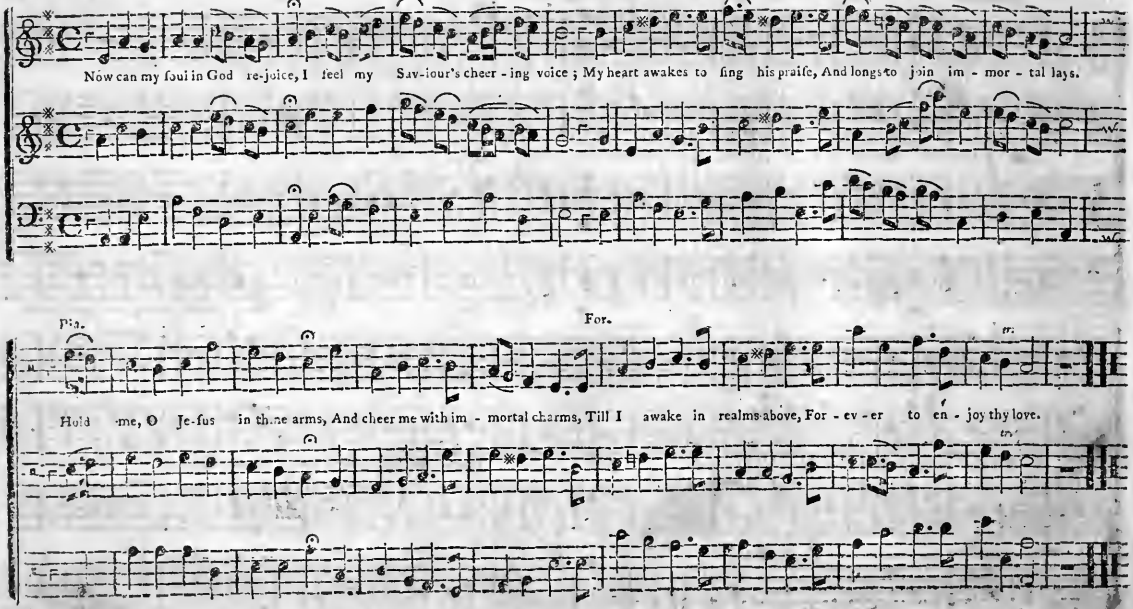

Sym. Pia. For. Sym.
He is the ſinner's friend, He is the ſaint's delight, Then let our mor - tal notes aſ - cend, And with the heav'ns unite.
Pia. Sym. For. Sym.
Tell how to Golgotha, He travels dreſt in blood, He dies to take our guilt a-way, And bring us home to God.
Pia. For. Sym.
O let him be ador'd By ev'ry heart and tongue, Ye heirs of bliſs by him re - ſtor'd, O make his name your ſong.


Let crowds, from pole to pole, En-ter his courts of grace, And cheer-ful, cheer-ful join with voice and
foul, His well de - serv - ed praise, and cheer-ful join, With voice and foul, His well de - serv - ed praise,


Ye heav'nly ar-mies join To sing his bleed-ing love, Till we a-wake by grace di-vine, And join, And
join your notes a-bove. Till we a-wake by grace di-vine, And join And join your notes a-bove.


Chorus.
There his all wor - thy name Shall be our fweet em - ploy, There we fhall found his glo - rious praiſe In
ev - er - laſt - ing joy. There we fhall found his glo - rious praiſe In ev - er - laſt - ing joy.

Somerset. Words by *Allin.*



Anthem.

Moderate.

O God in Si-on, in Si-on.

Praiſe waiteth for thee, O God, in Si-on. Praiſe wait-eth for thee, O God in Si-on,

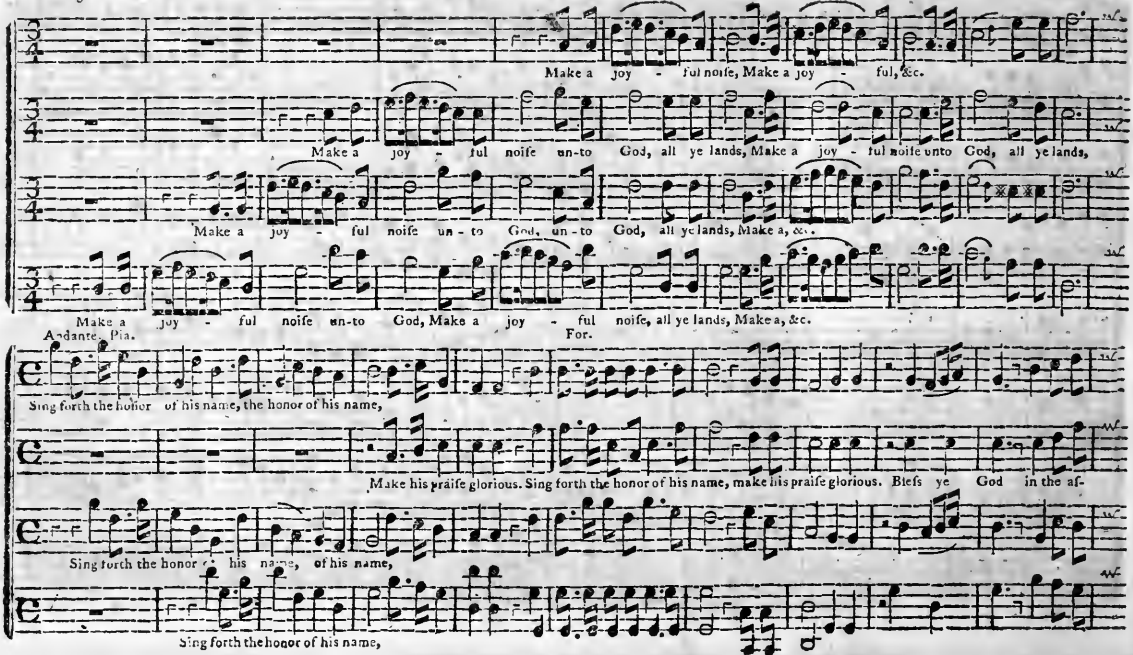
O God, in Si-on, in Si-on.

O God, in Si-on. Un-to thee ſhall the vow be per-form'e,

Pia. For.

Un-to thee ſhall the vow be perform'd in Je - ru - ſa - lem. Un-to thee ſhall all fleſh come, Un-to thee ſhall all fleſh come.

O thou that heareſt pray'r,


Make a joy - ful noiſe, Make a joy - ful, &c.
Make a joy - ful noiſe un-to God, all ye lands, Make a joy - ful noiſe unto God, all ye lands,
Make a joy - ful noiſe un - to God, un - to God, all ye lands, Make a, &c.
Make a joy - ful noiſe un-to God, Make a joy - ful noiſe, all ye lands, Make a, &c.
Andante. Pia.
For.
Sing forth the honor of his name, the honor of his name,
Make his praiſe glorious. Sing forth the honor of his name, make his praiſe glorious. Bleſs ye God in the aſ-
Sing forth the honor of his name, of his name,
Sing forth the honor of his name,

Pia. For.

Tem.bles of the people; e-ven the Lord, e - ven the Lord, e-ven the Lord, from the fountain of If - ra - el. Great and marvelous are thy works,

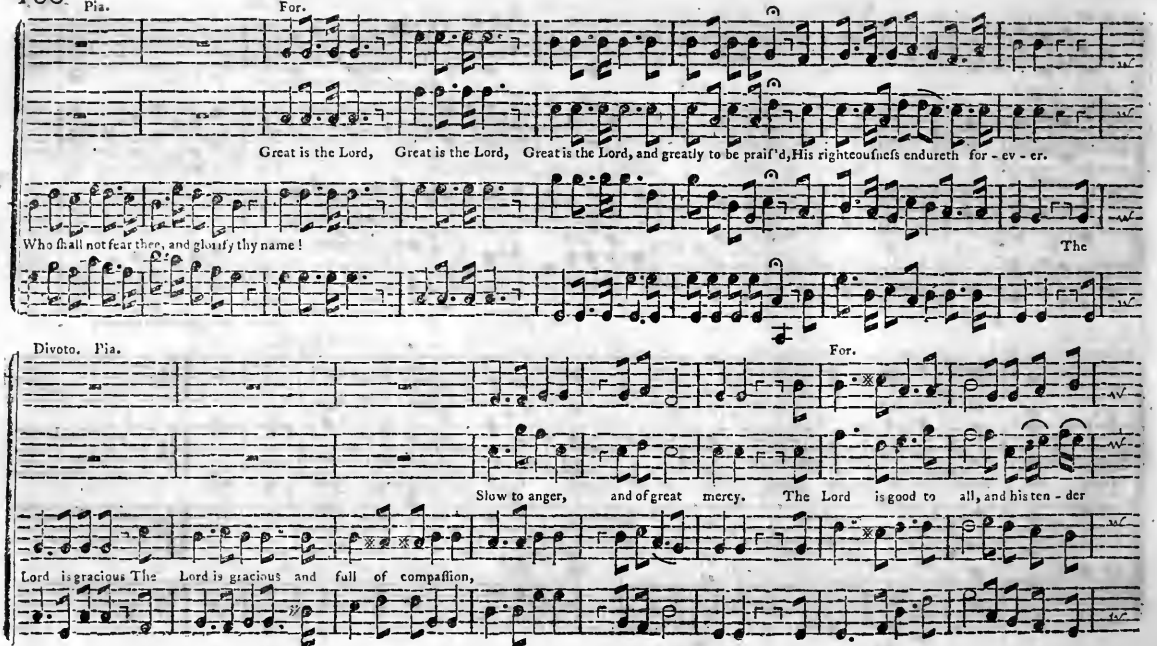
Say un-to God

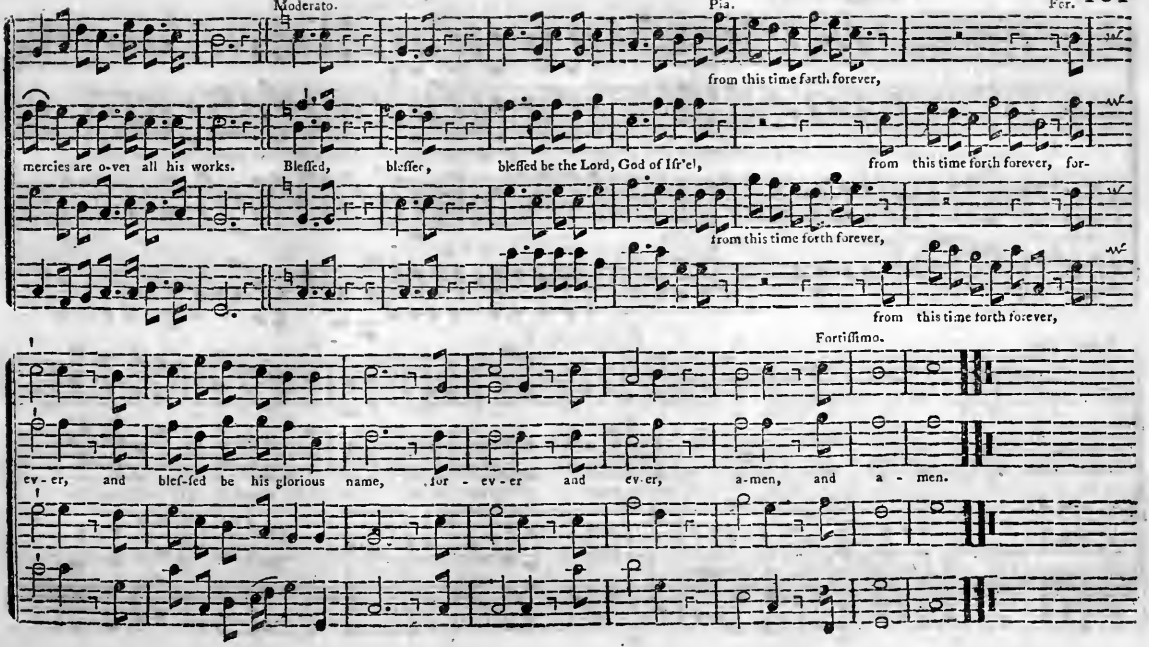
O thou king of saints.

Lord God, Almighty. Just and true are all thy ways, O thou king of saints. Just and true are all thy ways, O thou king of saints.

Just and true are all thy ways, are all thy ways, O thou king of saints, O thou king of saints.

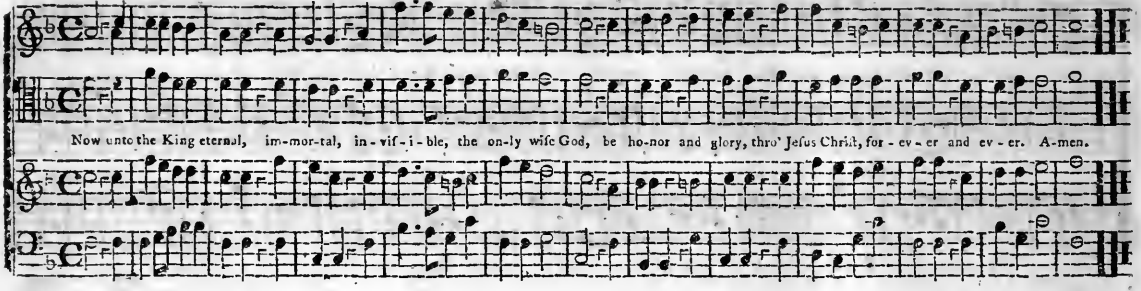
Just and true are all, are all thy ways, O thou king of saints.


Pia.
For.
Great is the Lord, Great is the Lord, Great is the Lord, and greatly to be praif'd, His righteouſneſs endureth for - ev - er.
Who ſhall not fear thee, and glorify thy name!
The
Divoto. Pia.
For.
Slow to anger, and of great mercy. The Lord is good to all, and his ten - der
Lord is gracious The Lord is gracious and full of compaſſion,


Moderato.
Pia.
For.
from this time forth forever,
mercies are o-ver all his works. Bleſſed, bleſſer, bleſſed be the Lord, God of Iſr'el, from this time forth forever, for-
from this time forth forever,
from this time forth forever,
Fortiſſimo.
ev-er, and bleſ-ſed be his glorious name, for - ev - er and ev-er, a-men, and a - men.

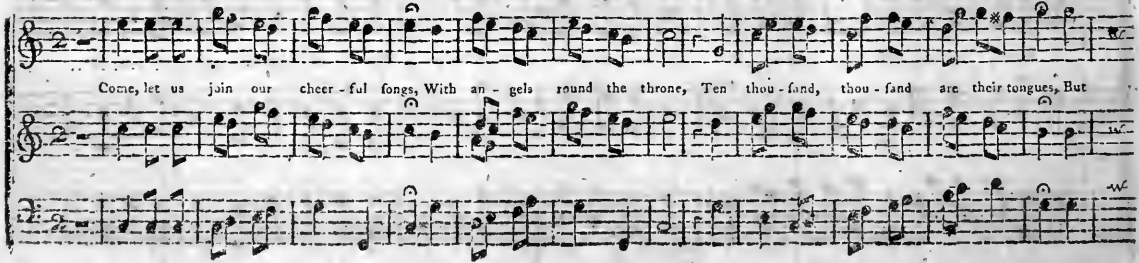
Doxology.

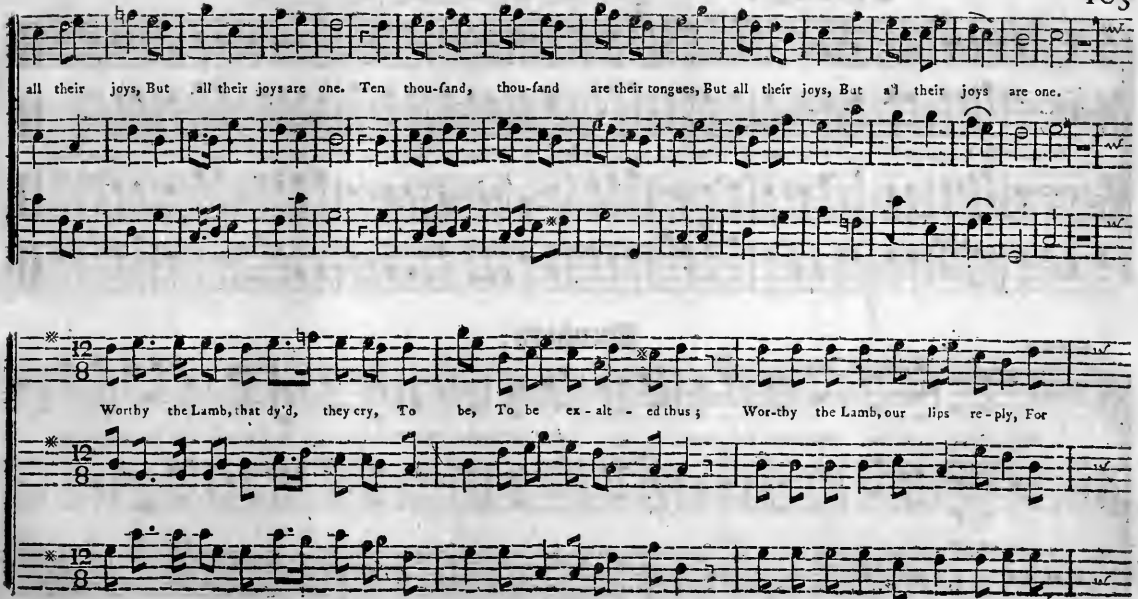
This may be performed with or without the preceding ANTHEM.

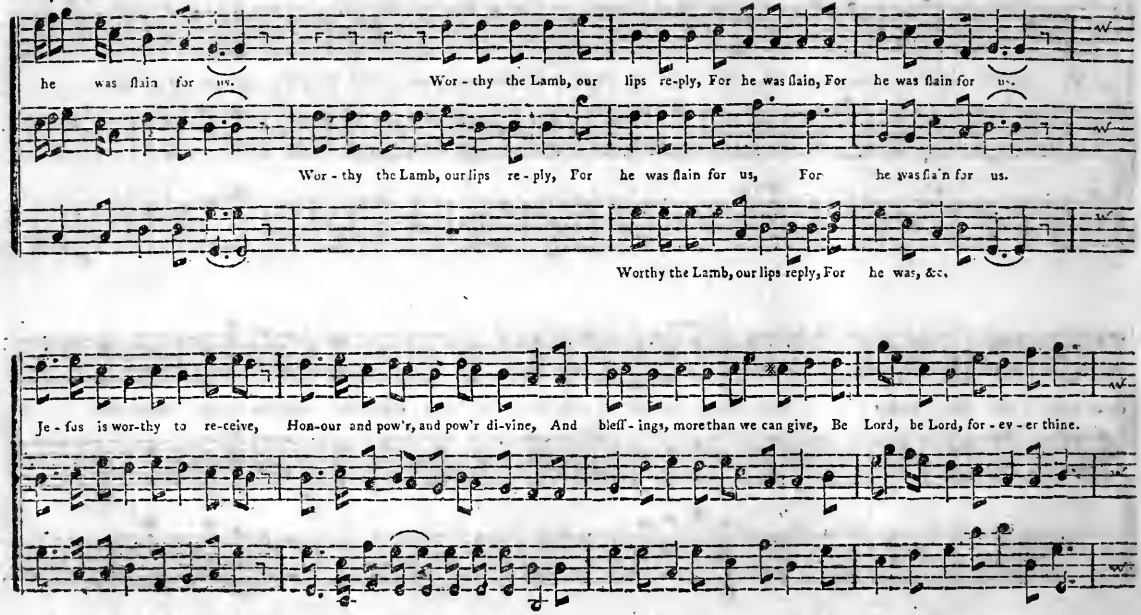


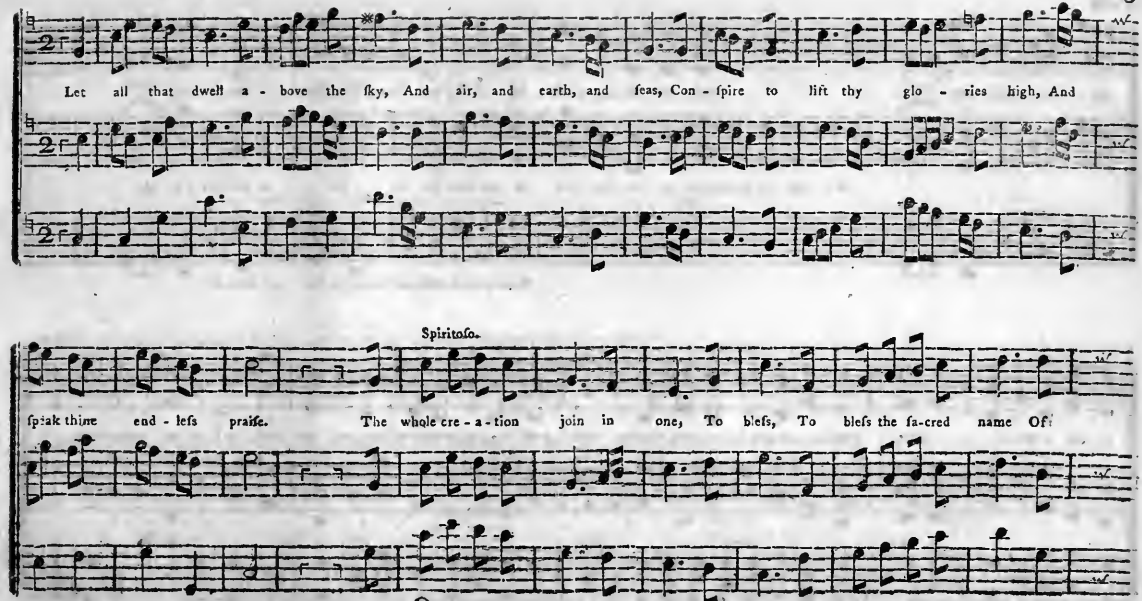
Dunkirk.

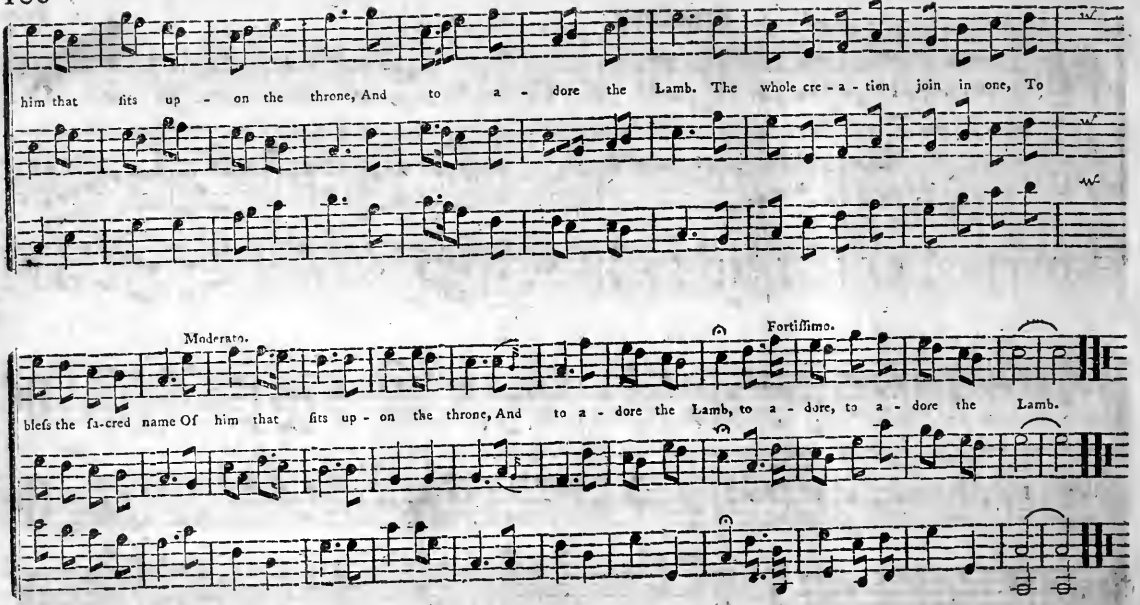
Andantino.



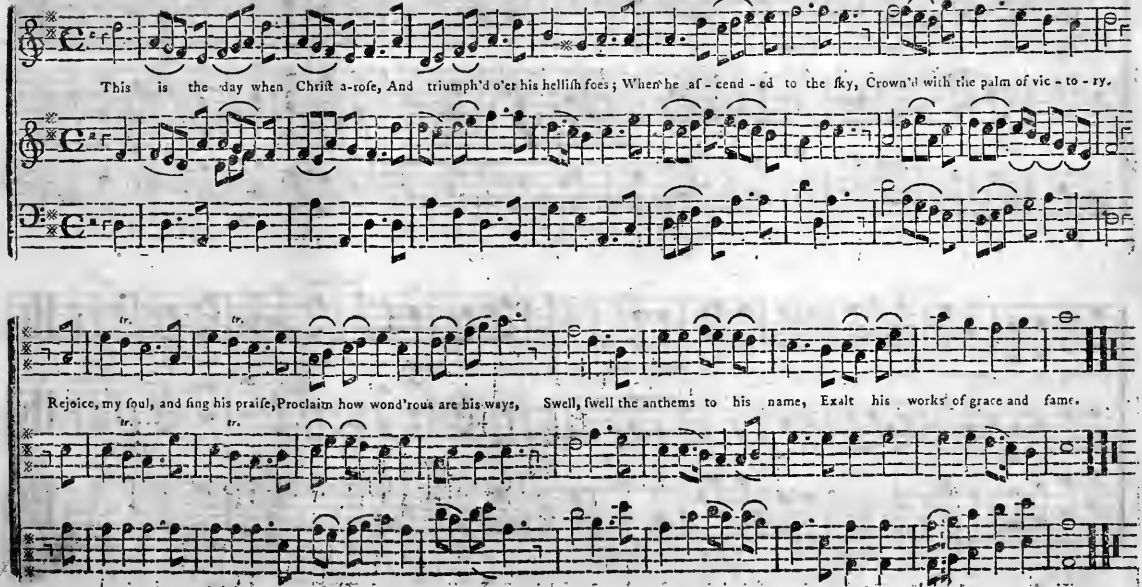

all their joys, But all their joys are one. Ten thou-fand, thou-fand are their tongues, But all their joys, But all their joys are one.
Worthy the Lamb, that dy'd, they cry, To be, To be ex - alt - ed thus; Wor-thy the Lamb, our lips re - ply, For


he was slain for us. Wor - thy the Lamb, our lips re-ply, For he was slain, For he was slain for us.
Wor - thy the Lamb, our lips re - ply, For he was slain for us, For he was slain for us.
Worthy the Lamb, our lips reply, For he was, &c.
Je - sus is wor-thy to re-ceive, Hon-our and pow'r, and pow'r di-vine, And bless' - ings, more than we can give, Be Lord, be Lord, for - ev - er thine.

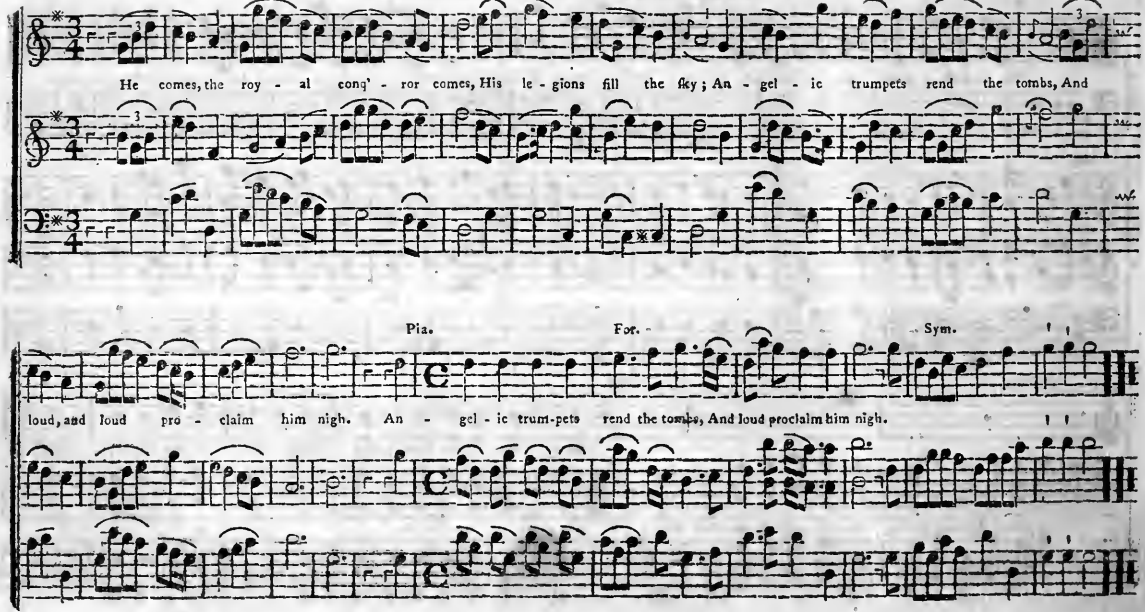

Let all that dwell a - bove the ſky, And air, and earth, and ſeas, Con - ſpire to lift thy glo - ries high, And
Spiritoſo.
ſpeak thine end - leſs praiſe. The whole cre - a - tion join in one, To bleſs, To bleſs the ſa-cred name Of
O


him that fits up - on the throne, And to a - dore the Lamb. The whole cre - a - tion join in one, To
Moderato.
Fortiſſimo.
bleſs the ſa-cred name Of him that fits up - on the throne, And to a - dore the Lamb, to a - dore, to a - dore the Lamb.

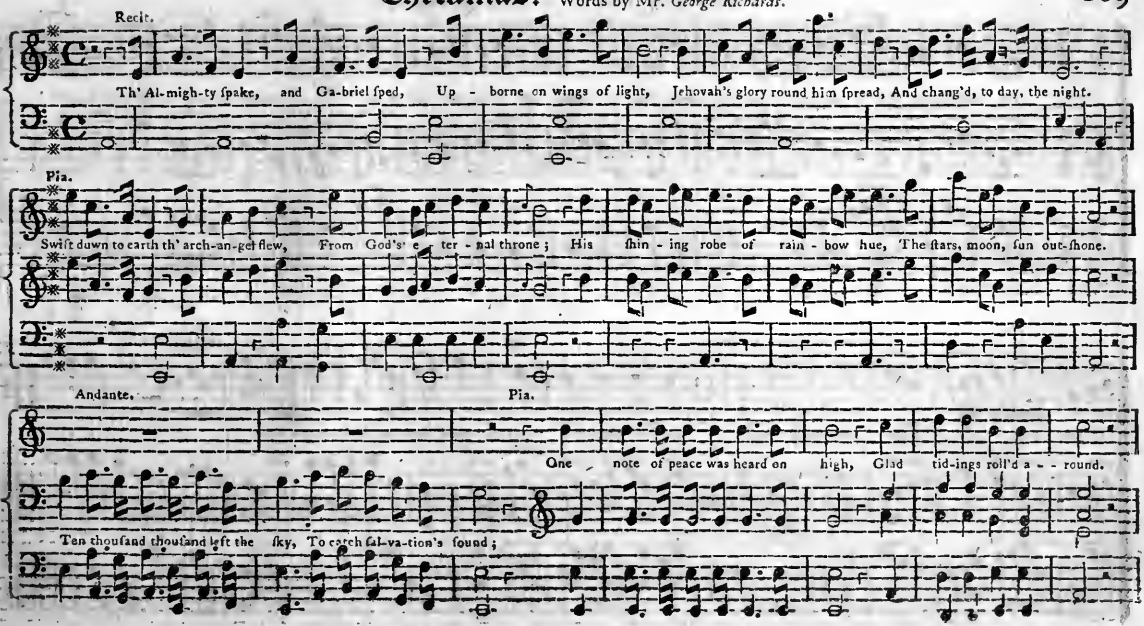
Boxford. Words by Mr. *J. Lathrop.*

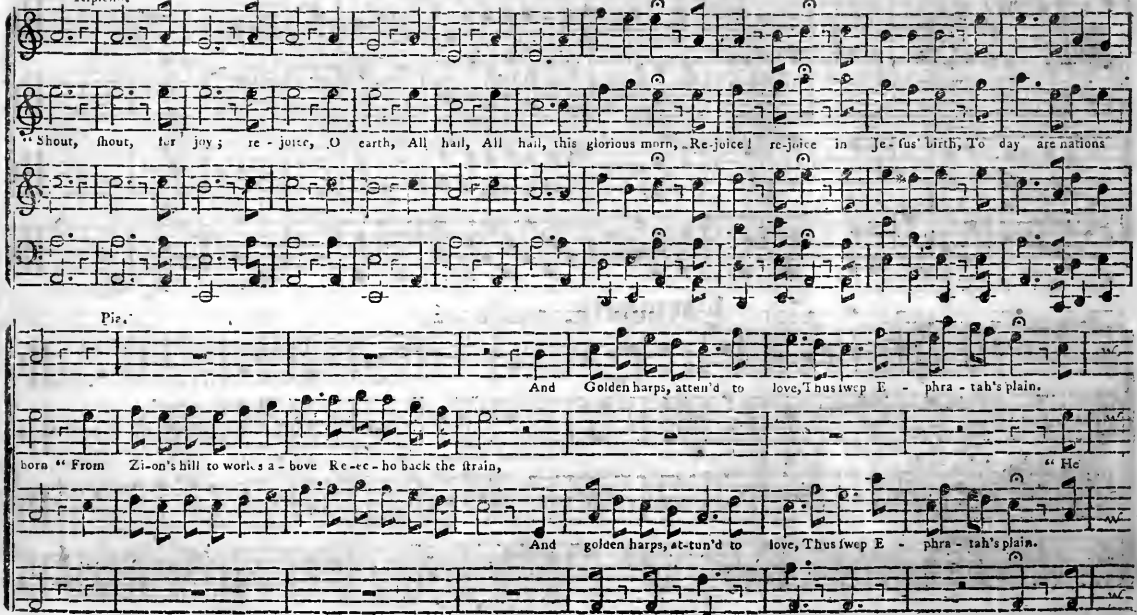


Leominster. Words by Dr. *Doddridge.*



Chriſtmas. Words by Mr. *George Richards.*



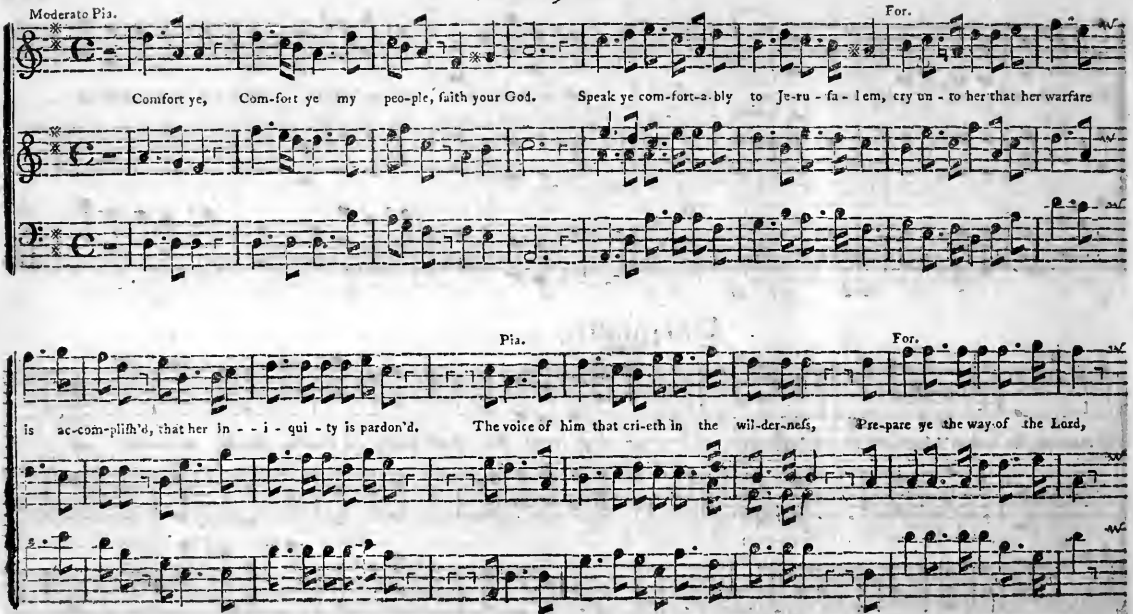

Ripieno.
"Shout, ſhout, for joy; re - joice, O earth, All hail, All hail, this glorious morn, Re-joice! re-joice in Je - ſus' birth, To day are nations
Pia.
And Golden harps, atten'd to love, Thus ſwep E - phra - tah's plain.
born "From Zi-on's hill to works a - bove Re-ec - ho back the ſtrain,
"He
And golden harps, at-tun'd to love, Thus ſwep E - phra - tah's plain.

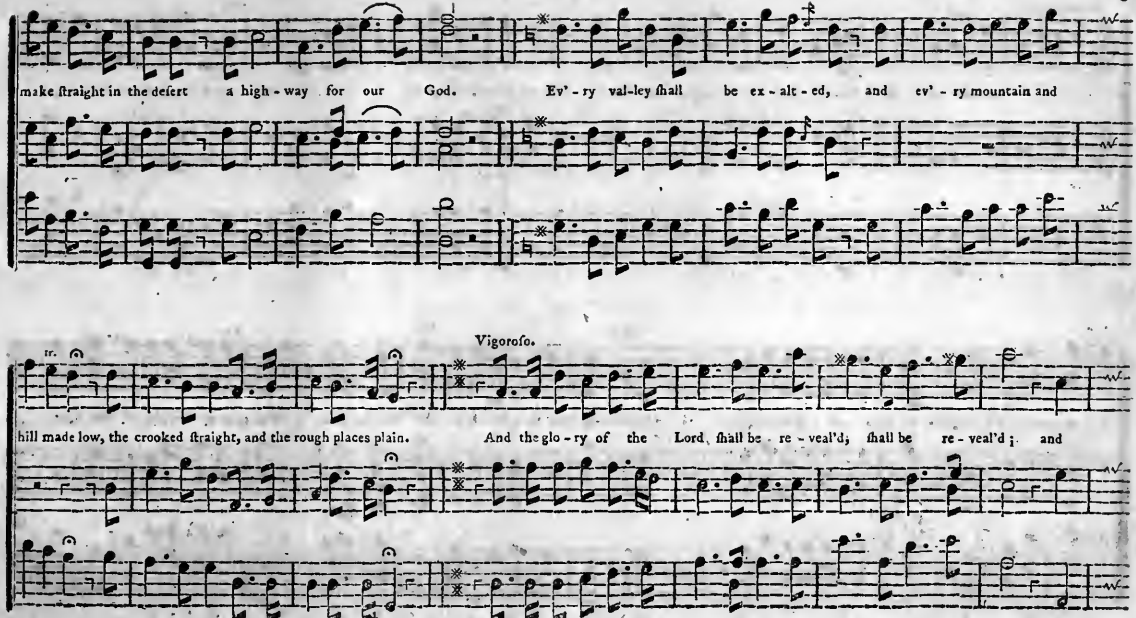
comes! He comes! The Saviour God. Good will, peace, peace, joy for men. Glad tidings shout to all a - broad, a - men, a-men, amen, a - men.

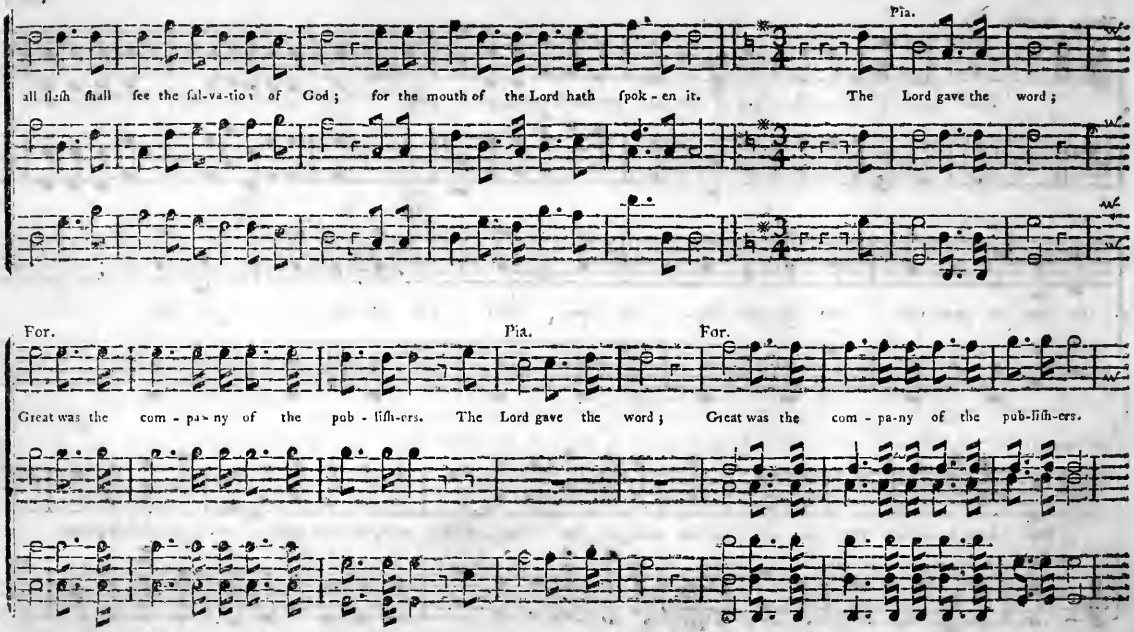
Yarmouth. Words by *Alline.*

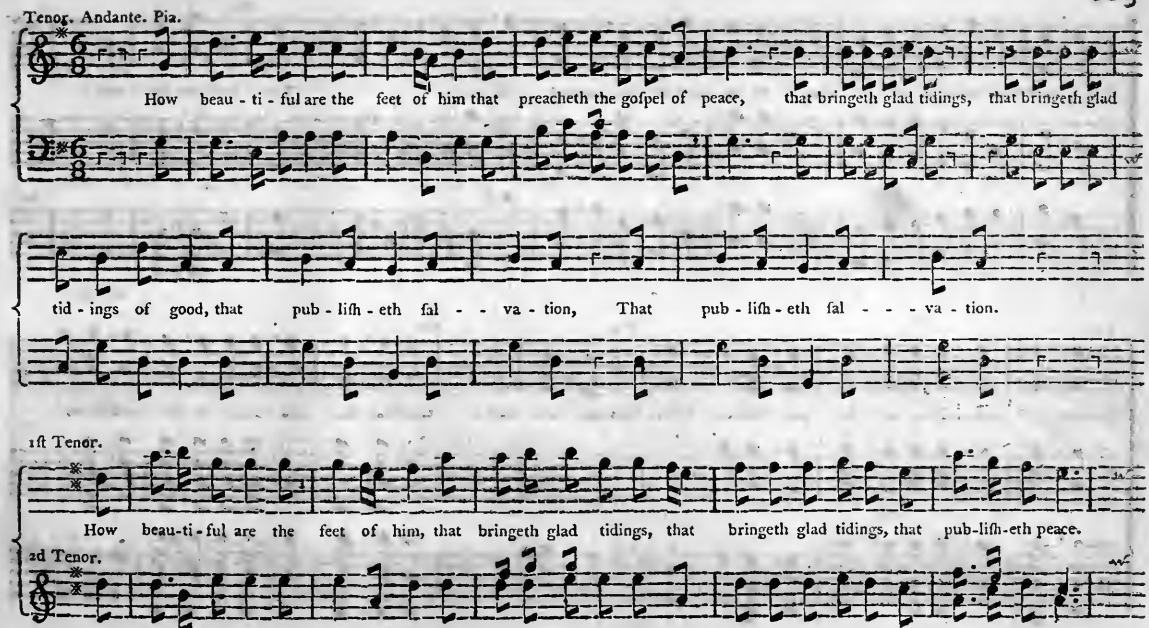
A - dieu to earth with all your joy, A - dieu to all be - low; Your pleas-ures all I'd count a - way, If I must Je - sus know.

Anthem.

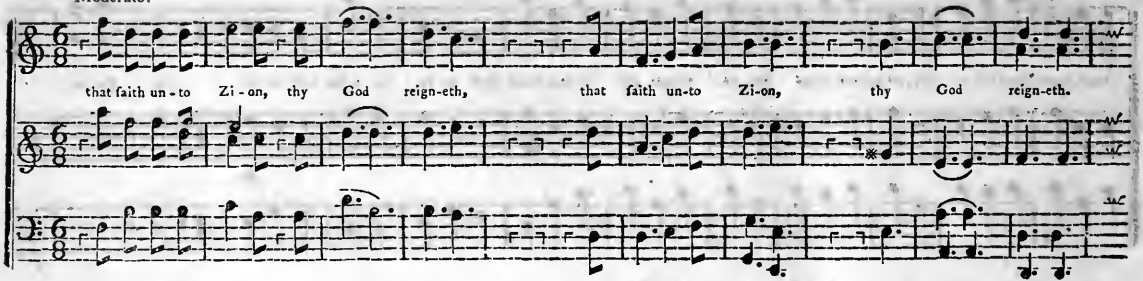

Moderato Pia.
For.
Comfort ye, Com-fort ye my peo-ple, ſaith your God. Speak ye com-fort-a-bly to Je-ru - ſa - lem, cry un - to her that her warfare
Pia.
For.
is ac-com-pliſh'd, that her in - - i - qui - ty is pardon'd. The voice of him that cri-eth in the wil-der-neſs, Pre-pare ye the way of the Lord,


make ſtraight in the deſert a high - way for our God. Ev' - ry val-ley ſhall be ex - alt - ed, and ev' - ry mountain and
Vigoroſo.
hill made low, the crooked ſtraight, and the rough places plain. And the glo - ry of the Lord, ſhall be re - veal'd, ſhall be re - veal'd; and
P

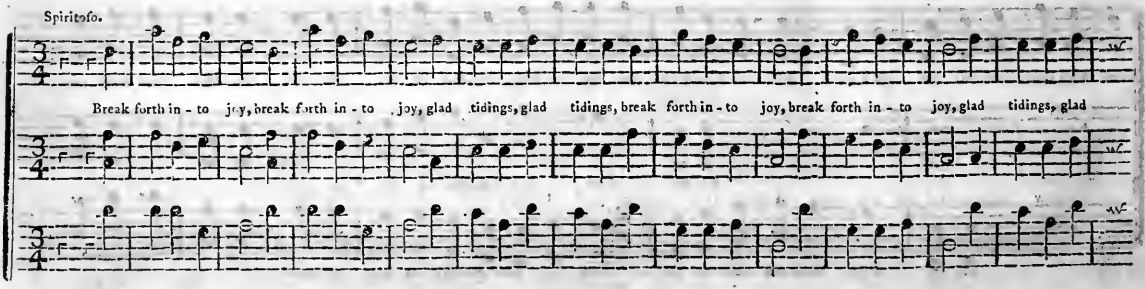

Pia.
all flesh shall see the sal-va-tion of God; for the mouth of the Lord hath spok-en it. The Lord gave the word;
For.
Pia.
For.
Great was the com-pa-ny of the pub-lish-ers. The Lord gave the word; Great was the com-pa-ny of the pub-lish-ers.

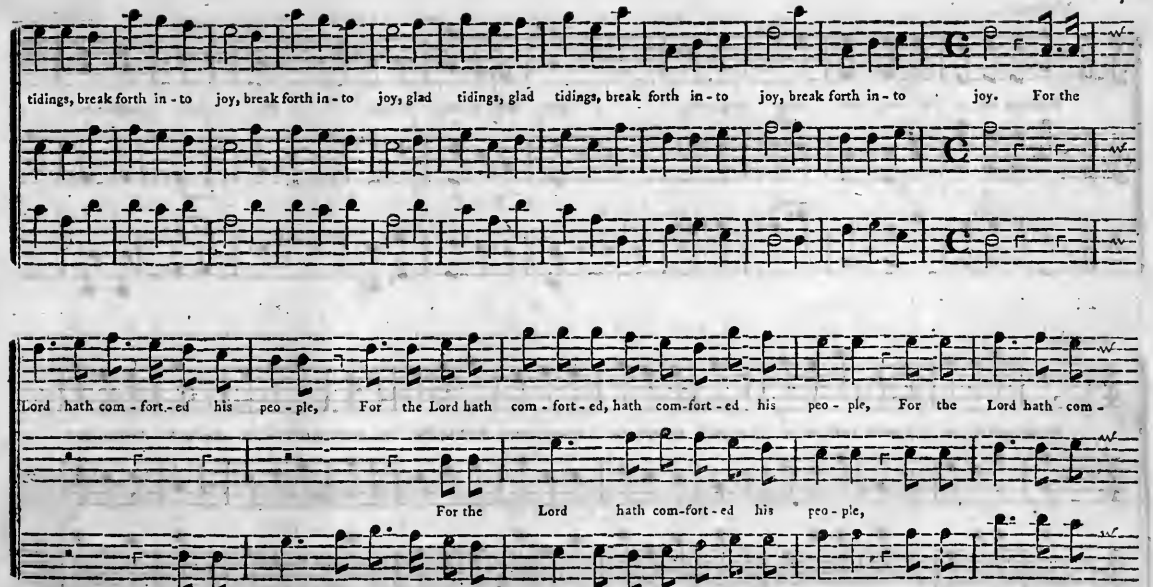

Tenor. Andante. Pia.
How beau - ti - ful are the feet of him that preacheth the gospel of peace, that bringeth glad tidings, that bringeth glad
tid - ings of good, that pub - lish - eth sal - - va - tion, That pub - lish - eth sal - - - va - tion.
1st Tenor.
How beau-ti-ful are the feet of him, that bringeth glad tidings, that bringeth glad tidings, that pub-lish-eth peace.
2d Tenor.

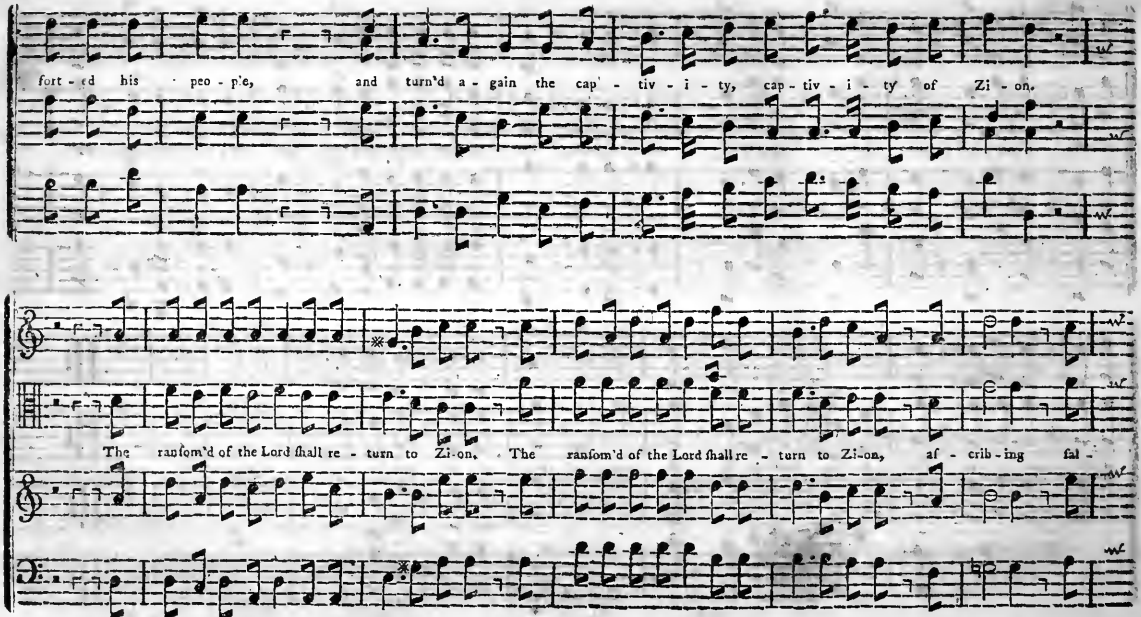
Moderato.

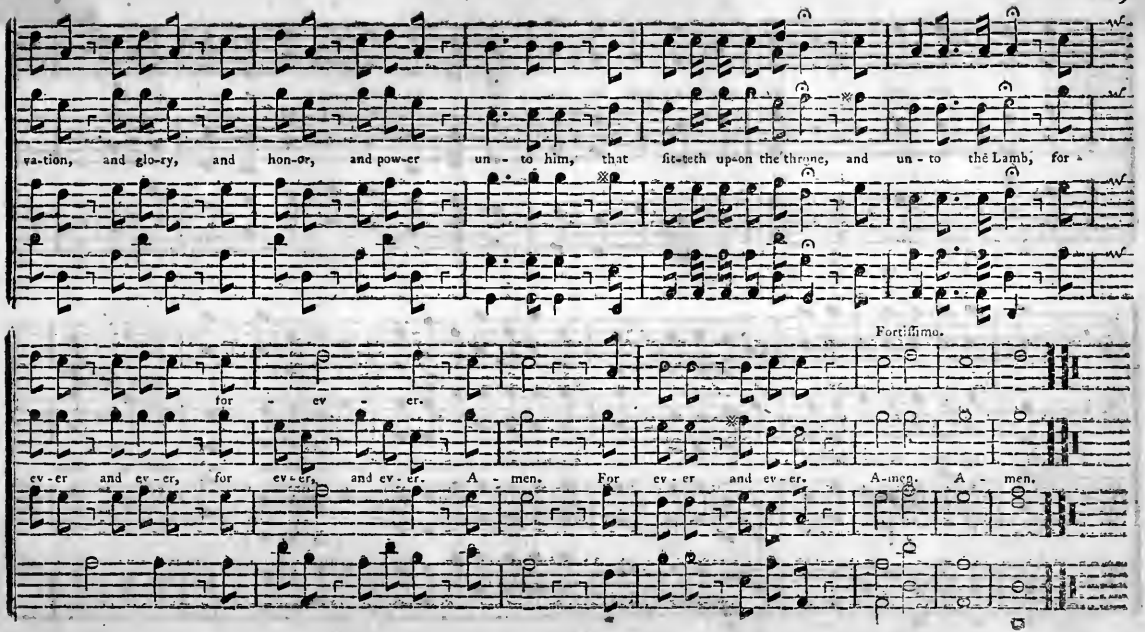


Spiritoso.




tidings, break forth in - to joy, break forth in - to joy, glad tidings, glad tidings, break forth in - to joy, break forth in - to joy. For the
Lord hath com - fort - ed his peo - ple, For the Lord hath com - fort - ed, hath com-fort - ed his peo - ple, For the Lord hath com -
For the Lord hath com-fort - ed his peo - ple,
For the Lord hath com - fort - ed his peo - ple, hath com-fort - ed his peo - ple,


fort - ed his peo - ple, and turn'd a - gain the cap' - tiv - i - ty, cap - tiv - i - ty of Zi - on.
The ransom'd of the Lord shall re - turn to Zi-on, The ransom'd of the Lord shall re - turn to Zi-on, af - crib - ing fal -


va-tion, and glo-ry, and hon-or, and pow-er un - to him, that sit-teth upon the throne, and un - to the Lamb, for
Fortissimo.
for - ev - er.
ev-er and ev-er, for ev-er, and ev-er. A - men. For ev-er and ev-er. A-men. A - men.

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☞ The first part of Double Tunes, with this mark (*) may be sung as Single Tunes.

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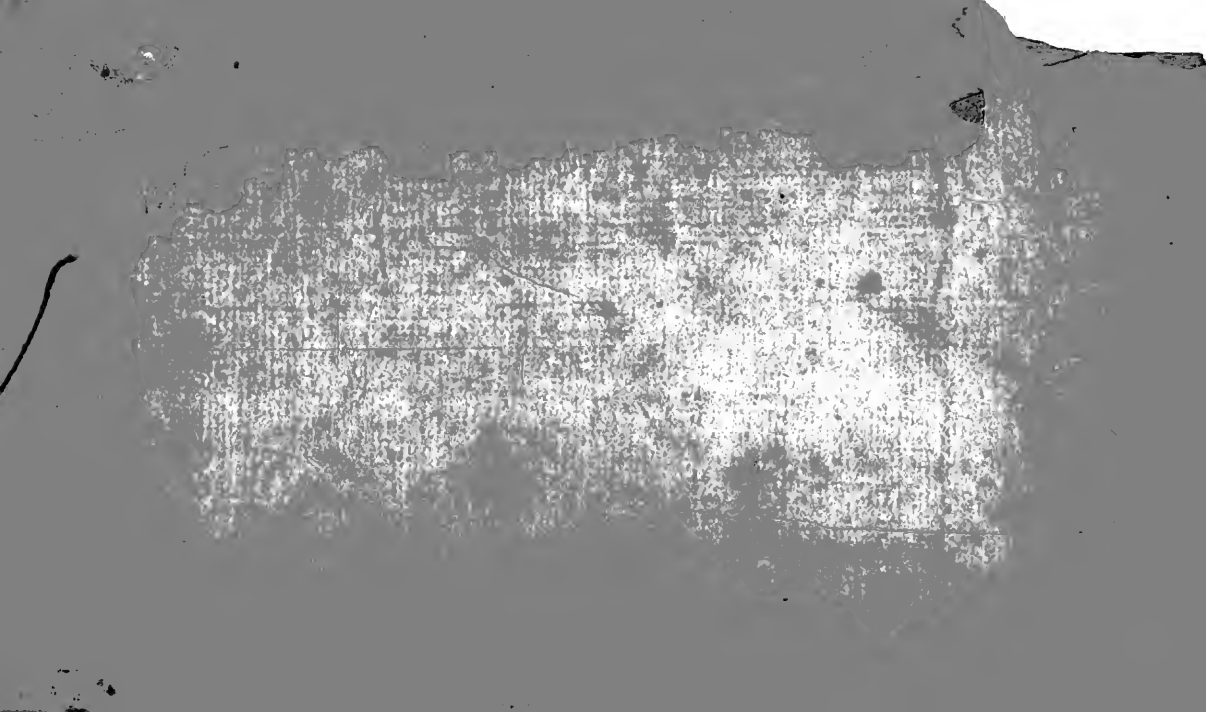
James Ayer Concord.